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MARCH, 1975

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(see page 5)

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Tradewind Squares and two other clubs have been quite active in dancing at fiestas and other civilian sponsored activities. We have only one Guamanian in the clubs. It is hard to get them interested. Both the Tradewind Squares and Typhoon Twirlers are planning an OOG (Only On Guam) badge dance. This involves going by bus all the way around the island and dancing at various sightseeing places along the way. Anyone coming to Guam or passing through who would like to dance may contact me at home — 362-5112, or at work — 366-8104. I will be glad to see that they get to a dance.

Jim Geary
Andersen AFB, Guam

Dear Editor:

We believe that enjoyable dancing of any kind is essentially moving rhythmically to

music. Many callers seem to entertain the contrary concept, i.e., that we enjoy moving to staccato commands that override the music — all you hear musically is a "beat." Hence, hours are spent drilling movements that are forgotten, never really learned as part of dance.
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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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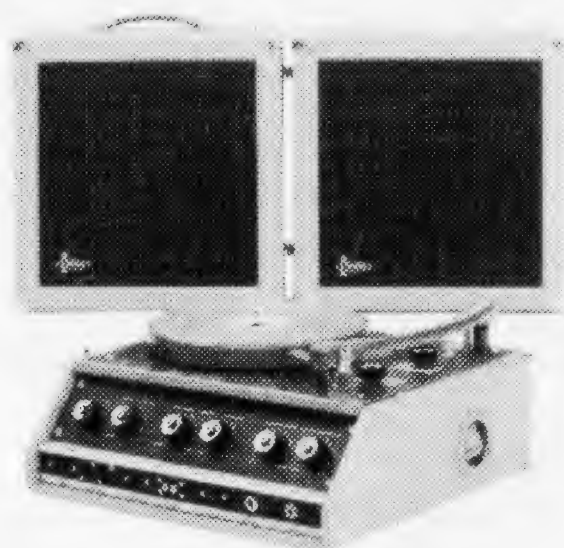
GENERAL STAFF

Editor and Advertising	Bob Osgood
Editorial Assistant	June Berlin
Administrative Assistant	Ken Kernen
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Sharon Kernen and Mary Mayor
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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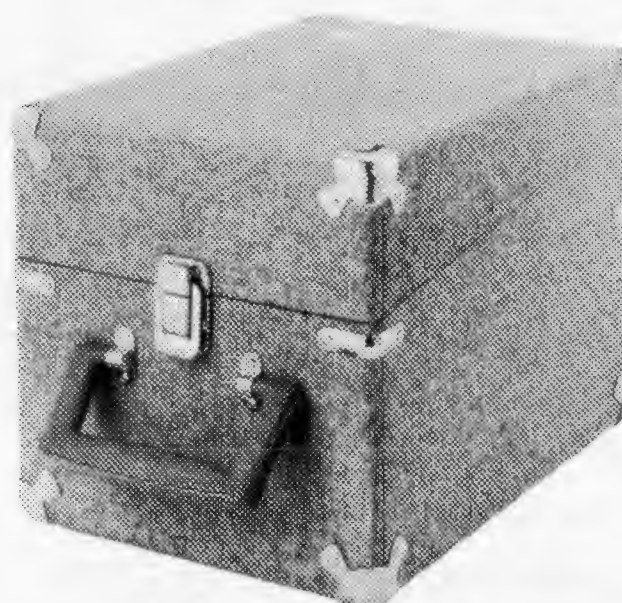
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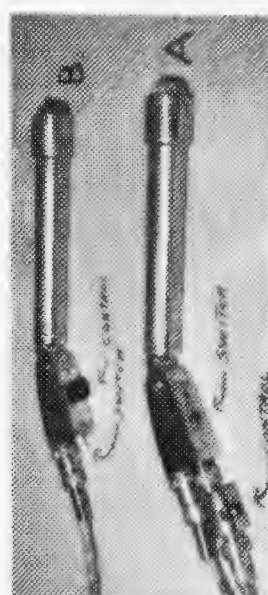
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CALLERLAB QUARTERLY MOVEMENTS REPORT: In order to shift the recommendations of the special New Movements Clearing House Committee to standard calendar months the next selection will appear in your April issue of **SQUARE DANCING**. From this point on you can expect these reports in January, April, July and October. The recommended movement for the current extended quarter is **Coordinate** (see **SQUARE DANCING** magazine, December, 1974, page 20).

NEW BURST OF OFFICIAL U. S. INTEREST: On January 20, Congressman Cederburg (R-Michigan) introduced Joint House Resolution H.J. RES. 114 in the latest concerted move to recognize Square Dancing as the "Official Folk Dance of America." With this extra momentum it is quite possible that the dream may soon become a reality. Square dancers, clubs and associations are asked to write their representatives in Washington and urge support.

VICTIM OF HEART STABBING ATTRIBUTES RECOVERY TO SQUARE DANCING: Herman A. (Hap) Paulk, walking in a Santa Monica, California, park recently, was attacked by a group of youths and was stabbed in the heart by one of them. Immediate on-the-spot surgery and Hap's excellent physical condition which he attributes to square and round dancing were given as reasons for his survival. Hap says he'll be up and dancing in no time.

ON THE COVER: Our salute to the members of the White Mountain Square Dance Club, Show Low, Arizona, who combined their talents and efforts in building their own square dance hall. During the past year word has reached us of no fewer than six new halls going up in different parts of the country. Most of them were constructed, at least in part, by the dancers themselves.

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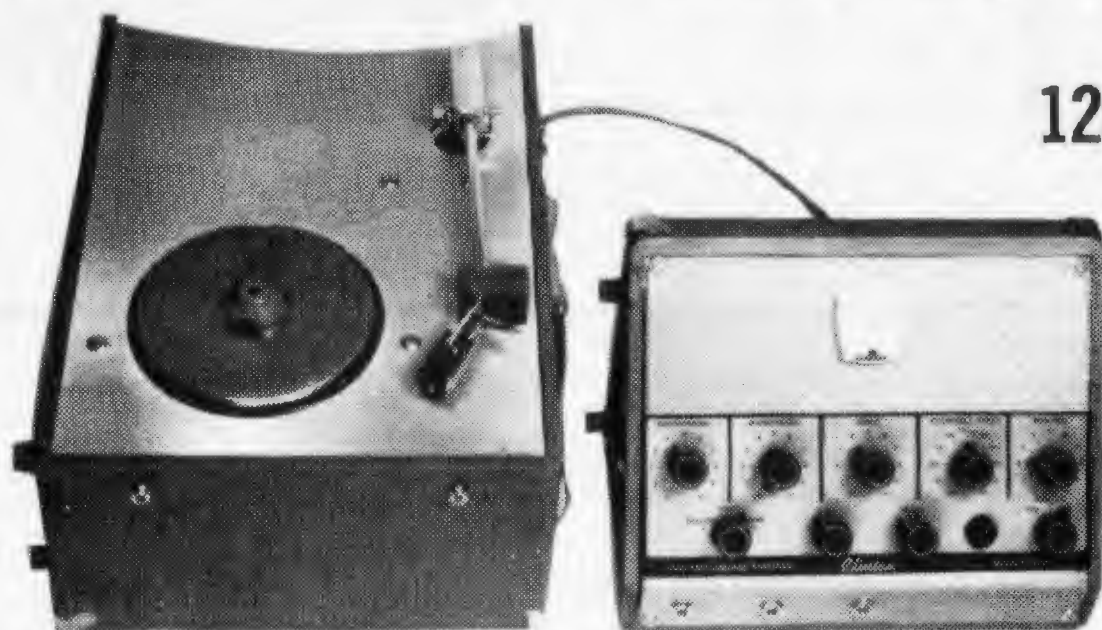
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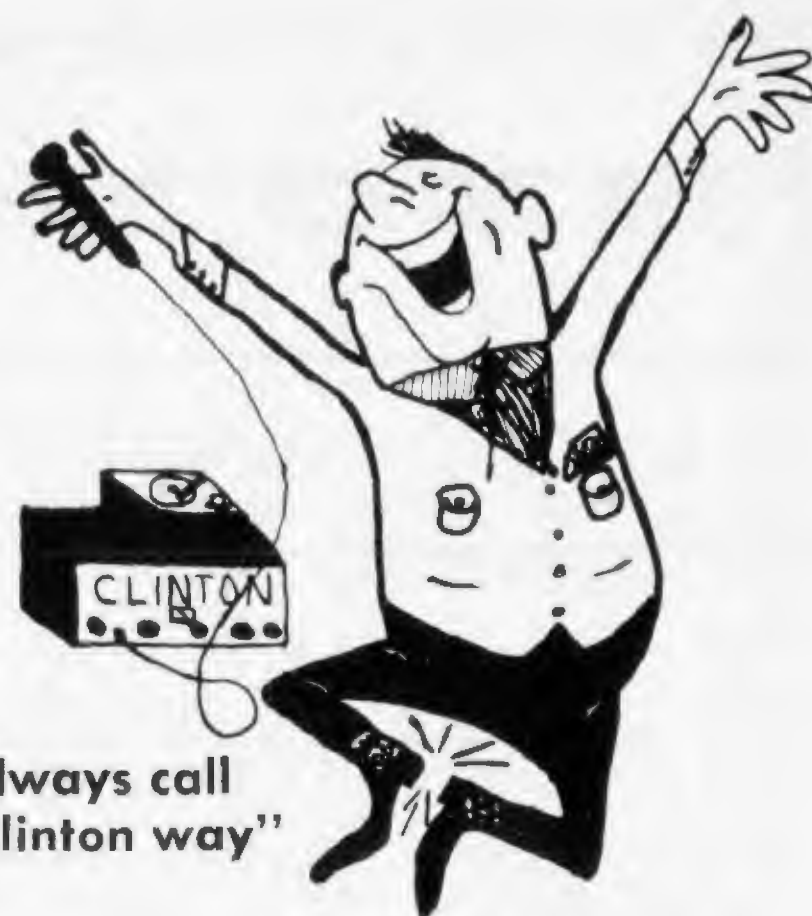
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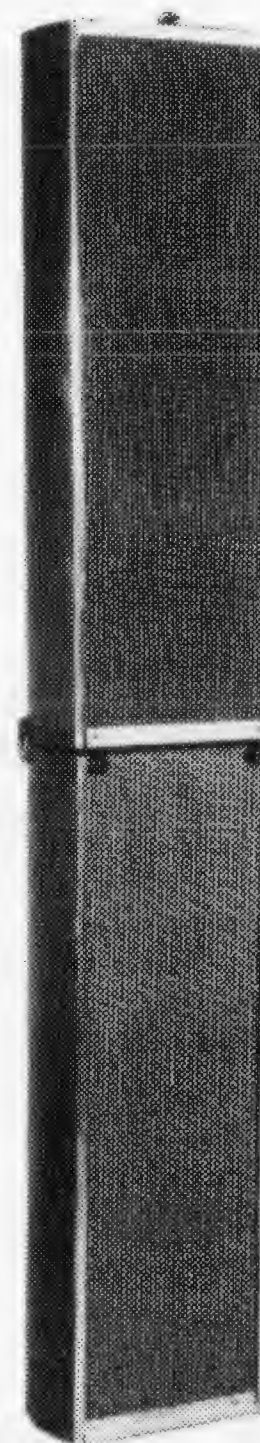


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AS I SEE IT

bob osgood

March, 1975

WE'RE GREAT NOTE TAKERS. Almost any place that we go these days we run across someone who tells us a story that should some time be included in the magazine. We may get an idea watching a workshop, or in talking to a group of callers, that reminds us of something that would make a good article, a clever cartoon for the Diary, or the subject for some future chapter of the callers' textbook. As a result, we have stacks of small pieces of paper, bits of torn napkins, backs of match boxes, all with groupings of words that at one time had a particular significance regarding a future issue.

Of course, the challenge comes in trying to decipher some of these notes. Our shorthand has always made sense at the time we used it, but it becomes a different matter later on when trying to figure out what we had in mind. For instance, here's a half of a 3" x 5" card on which we wrote "Tuesday, for sure." Which Tuesday and what we were supposed to do about it remains a mystery.

Here's one where we've scribbled "How to spend your money." Now that shouldn't be a big problem. One often thinks that the challenge lies in first getting the money. Figuring out what to do with it shouldn't be too big a problem — or should it?

Someone was mentioning to us recently about an association that had several thousand dollars sitting in its treasury and no one could agree how the money should be spent. The answer in our book is simply not to let a big treasury build up in the first place. We suggest to folks about to embark on a festival, roundup or convention, "You may not make any money. You may even go in the hole, in which case you'll have to figure out ways to raise money to offset the deficit. However,

there is a good chance that you will make money, perhaps even a lot of it. With this in mind and as an insurance against incurring any misunderstandings later on, why not decide right now, before your big event is held, what you would do with any profits, should any result."

Perhaps the convention sponsors will decide that the money will be divided among the square dance groups in the area who helped promote the affair. Maybe the callers association that furnished the talent for the program will have a share. Perhaps the group will decide to sponsor scholarships for a deserving caller or two in the area. All of this is fine. Just *decide on it first*, before the event is held and before any profit is made. Money matters with square dance groups are a great deal easier to handle in this way.

And while we're on the subject of money, sometimes too much emphasis is placed on the importance of a big club treasury. Some of the healthiest clubs we know are ones that have just enough cash in the bank to pay the expenses for the next two club dances just in case nobody shows up. We know of one club whose treasury of over \$700 was not enough to hold the club together. Although it folded, due to insufficient interest, it might have been considered *a very successful club* if you were to look only at the bank book.

☆ ☆ ☆

Here is one of our matchbook notes. It has the name Hugh Macey and then the words "cueing round dances." Hugh, who is owner and producer of Grenn Records, was talking with us in Cleveland recently. The topic was the continuing increase in the cost of producing records these days. It seems such a short time ago when a 7-inch record cost \$1.05. Today, after a bombardment of price hikes on studio time, plastics, etc., square and

round dance records are selling for \$2.00 each and they're still climbing.

"It costs just so much money to record a tune," Hugh was saying. "In a normal session we can get four tunes recorded. If we are recording square dance singing calls, then we're talking about four flip side records, with the music only on one side and with the calls and the same music on the other. With round dances it's twice as expensive. People pay the same amount of money for the record, but they get two entirely different round dances on each disc. What is the solution?"

We tossed around a number of ideas, including some that had been used before. Why not have one side with the round dance music only and the other side with the music and the cues. But this has been tried without too great success.

The suggestion was made that perhaps the dance might be broken into teaching segments, with the caller's cues prompting you through each of the sections. We probably didn't suggest anything new or different. The fact remains that record producers' problems are grave ones. Any suggestions that will help to ease the situation will be welcome.

CALLERLAB 1975

THE SECOND ANNUAL CONVENTION of CALLERLAB — The International Association of Square Dance Callers — gets underway the middle of this month in Chicago, Illinois. Because there has been considerable interest in this group and its Convention, we thought we might talk about it briefly.

With more than 100 callers associations scattered across the land and with perhaps 9,000 callers in the activity today, there has been, up until recently, no point of coordination, no common denominator, that might work as a center of communications for callers. And callers do need something of this nature to help them to do the best job possible for the square dance activity.

A great number of today's callers are self employed. They need some form of benefits program to cover retirement, hospitalization, etc. This can and will be accomplished by an organization such as CALLERLAB.

No single group, individual or area association has been able to set up a successful clearinghouse system which callers *everywhere* can

support. However just such a clearinghouse has been established and is being operated by the members of CALLERLAB.

Who are the members of CALLERLAB and how does one become a member? The initial group who formed CALLERLAB was the fourteen members of the Square Dance Hall of Fame. Based on personal invitations of these fourteen, the group grew gradually in two years to a Board of Governors of twenty-three members. Then, on a personal invitation basis, the Board selected caller/leaders from many communities throughout North America and around the world. In this manner CALLERLAB grew to more than 120 members who attended the first annual Convention of CALLERLAB in St. Louis last year. All those who attended this initial Convention were then given the opportunity to personally invite a limited number of additional callers to attend the 1975 Convention.

Membership in this young group increases only when a person is invited in this manner and then actually attends one of the CALLERLAB Conventions. Of prime importance is gradual growth on a strong base.

Undoubtedly some exceptionally fine veteran callers have not yet been invited. It is hoped that in time all callers who may wish to be a part of this project may indeed become members.

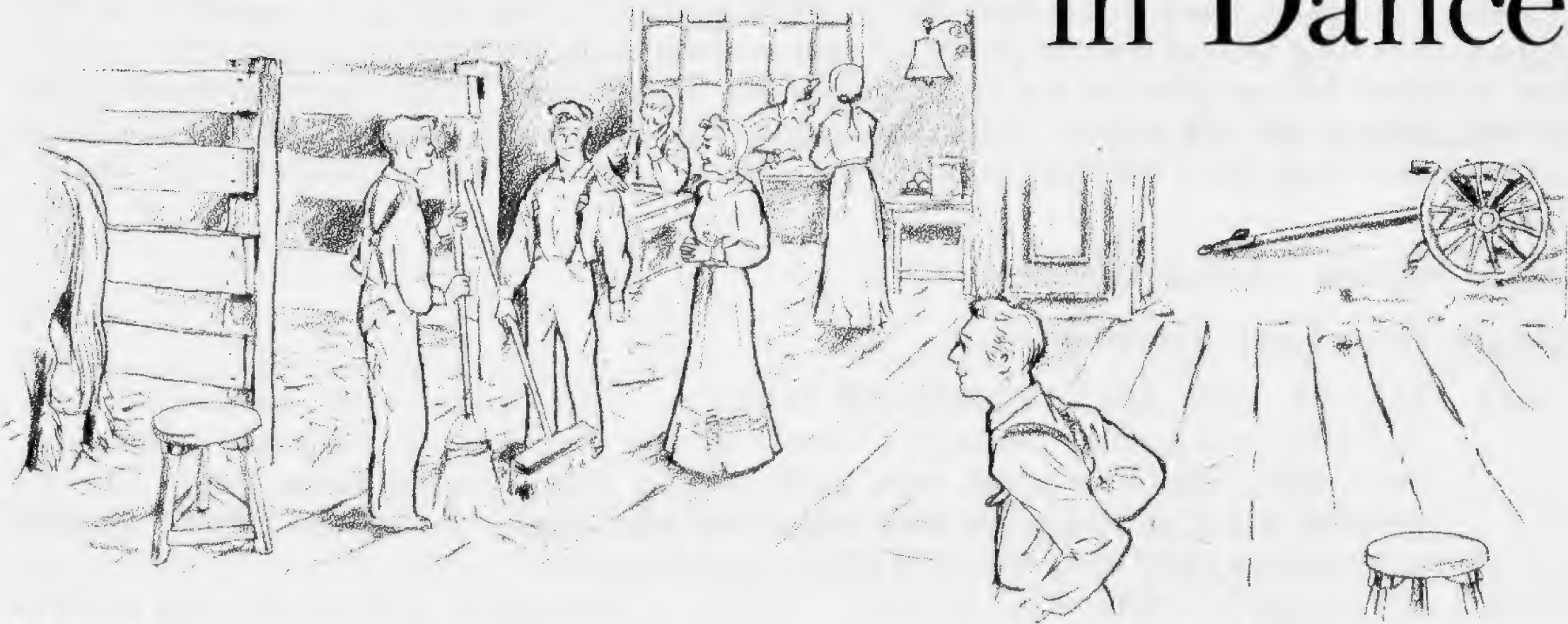
What are the goals of CALLERLAB, now called the International Association of Square Dance Callers? They are many. Perhaps the greatest is the desire of callers to be of the most help to the square dance activity as a whole while at the same time elevating the calling profession. Along the line will come a workable, universal code of ethics as a guide for all callers.

There is much that needs to be accomplished and it will take a great deal of patience and understanding before all of the details have been worked out. However, a successful callers group of this type can lead to high standards of caller leadership.

Following the meeting in Chicago, you'll find write-ups on the Convention in this and other square dance magazines. CALLERLAB represents a big step for the callers. The results which will take time and work, are aimed at protecting, promoting and perpetuating square dancing. ■



History of the U.S.A. in Dance



TO THOSE WHO HAVE ENJOYED doing the folk dances of other lands and who have felt that American square dancing was limited strictly to the square formation and the round or couple dance, a closer look at two hundred years of American dancing will certainly prove to be enlightening.

As you discovered last month when we discussed two different Play Party games, there is much in the dance history of America that is unique and different. In the coming months we'll be looking at Big Circle dancing, at squares of all types and at couple dances. Next month it will be the line or contra dances.

This month we'd like to suggest a scene for your Bicentennial Cavalcade of American dancing. Visualize if you can the inside of a firehouse in Bridgeport, Connecticut. The date is July 10, 1873. The townspeople, some of whom are members of the volunteer fire brigade, use the firehouse for many purposes, including their occasional dance parties.

Usually such a dance would be held upstairs above the fire equipment and the stables, but because of the warm weather our group has moved the equipment outside and scheduled the dancing on the ground floor. The fire wagons have been moved outside and you can just see the front wheels of one fire wagon outside the open doors.

Much of the business that might be going

on just prior to one of these dances would have to be imagined and although the program consisted of quadrilles, contras, and a number of couple dances, you could be sure that at one time during the evening the group would be certain to do the Fireman's Dance.

A Different Form

The Fireman's Dance is an example of a form of contra known as a Mescolanza. If you were to start from a regular square and have couples two and four move out to their right and circle four with the head couples then break to a line, you would have the type of formation used in a single Mescolanza unit; two couples side by side in one line facing two couples side by side in the opposing line. By having one of these four couple units lined up vertically with three or four or more of the same type of units (see diagram 1), the dancers would be lined up and ready for the Fireman's Dance.

We are reproducing the description for doing this dance as it appears in the Caller/Teacher Manual for Contras, written by Don Armstrong and published in 1973 by The Sets in Order American Square Dance Society. Read the instructions carefully, get a copy of the record and you're ready to go.

What to Wear?

If the period you depict is 1873, then a little research at the public library will give

FIREMAN'S DANCE *Traditional*

From The Sets in Order American Square Dance Society's Caller/Teacher Manual for CONTRAS by Don Armstrong

Formation: Lines of four facing lines of four, in column, with the lines nearest the caller (head of hall) having their backs to the caller. An even number of lines is not required as the lines progress toward the next facing them each time the dance is repeated. In this dance each line should be composed of two couples, lady on partner's right. Each couple has a name. The couples on the caller's right are designated "HERE" couples. The couples on the caller's left are called "THERE" couples. The dance is done in a circle (in large groups) and then the "outside" couples are "Here" and the "inside" couples are "There" couples.

Music: Folkraft 1244 and Imperial 1095

Counts: Actions and explanations:

- 1-16 SASHAY HERE AND PROMENADE THERE — "Here" couples join both hands with opposite and sashay between "There" couples with eight sliding steps sideward. They then return to place with eight sliding steps. At the same time, "There" couples walk, in single file (like marching) eight steps toward the "Here" couples position and turn and return to place in eight steps.
- 17-32 PROMENADE HERE AND SASHAY THERE — Reverse the movements and pattern of counts 1-16. The "There" couples slide between the "Here" couples, the "Here" couples march.
- 33-48 LADIES CHAIN HERE RIGHT AND LEFT THERE — "Here" couples dance a ladies chain over and back (16 steps), "There" couples do a right and left thru over and back.
- 49-64 RIGHT AND LEFT HERE LADIES CHAIN THERE — "Here" couples do a right and left thru over and back (16 steps), "There" couples do a ladies chain over and back.
- 65-72 FIRE! FIRE! FIRE! FIRE! ROCK FORWARD AND BACK — All turn partners with a right hand, once around in four steps while shouting "Fire! Fire! Fire! Fire!" then with hands joined in lines of four rock forward and touch, then back and touch.
- 73-80 ALL PASS THRU AND BOW TO THE NEXT — In eight counts, all pass thru (right shoulders) to face the next line of four and bow to the ones they face.

Note: The first four actions are each sixteen counts, while the last two actions are eight counts. Also, when dancers reach either the head or the foot of the hall and find no line of four there to dance with they will turn as couples to face the group and wait one sequence. In large circles this, of course, does not apply.

To prompt this dance:

- Intro - - - - , **Sashay here and promenade there**
1-8 - - - - , - - - **Back**
9-16 - - - - , **Promenade here and sashay there**
17-24 - - - - , - - - **Back**
25-32 - - - - , **Ladies chain here right and left there**
33-40 - - - - , - - - **Back**
41-48 - - - - , **Right and left here ladies chain there**
49-56 - - - - , - - - **Back**
57-64 - - - - , - - **Turn partner right**
65-72 - - - **Rock, - - Pass thru**
(73-80) - - - - , **(Sashay here and promenade there)** (Start of next sequence)

Note: This dance does require a special record as the music is 80 counts long (instead of the usual 64 counts) and because the shouts of "Fire!" are also on the instrumental recording. The dance is FUN. Try it!

In the diagrams (right) we have the "Here" and "There" designations as used in the Fireman's Dance.

you a clue as to the type of dress your dancers will wear. The firemen's get up, while perhaps never used for dancing, could very well be evident hanging on hooks on the firehouse wall. If it would add to the color and effectiveness of the scene, one or more of the dancers could very possibly dance in their firefighting outfits.

The excitement of this particular dance is increased as the dancers warm up on the third or fourth time through the figure and begin taking bigger steps in the Sashay portion of the dance. It's also quite possible that in the right and left thru movement the dancers might not have taken right hands with their opposite, but they might simply pass thru and then make contact with their partner for a courtesy turn.

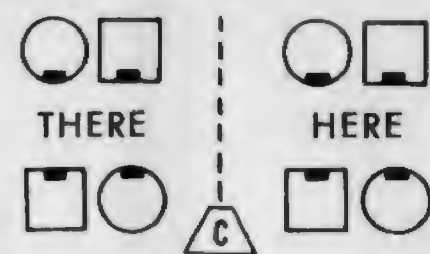
By all means, blast out vocally with the "Fire!, Fire!" portion of the dance. You're very likely to "shell shock" your audience the first time through, and it's not impossible that someone hearing the call may set off a real alarm that brings the local fire company. It is effective!

You will find that ideas for this particular scene will begin to "jell" as you have a chance to practice the dance. Perhaps after going through the pattern a reasonable number of times (say 5 or 6) the clanging of the fire bell may break up the party as women are left in their lines of dance and the men rush out, grabbing hoses, fire axes, hats and rain-coats.

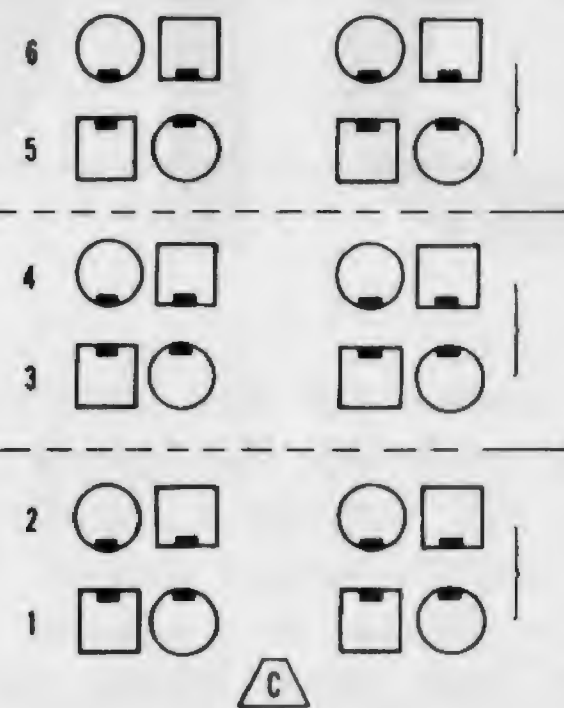
Like all the other suggested scenes in this two hundred year history of dance, much will be left up to you and your own imagination.

The Music

At least two records have been available for this dance. One, a 10-inch 78 rpm on Imperial has been out of print for a while but a search of some of the record dealers may turn up a copy. The other, Folkraft 1244, also a 10-inch 78 with calls on one side and music only (except for a man's voice yelling "Fire, Fire," each time through) on the other, is available — usually through special order at your square dance record supplier. A 7-inch 45 rpm cut of this recording and bearing Folkraft number 1244 X45 is also on the market. Other recordings may be available and will be listed later in this series. ■

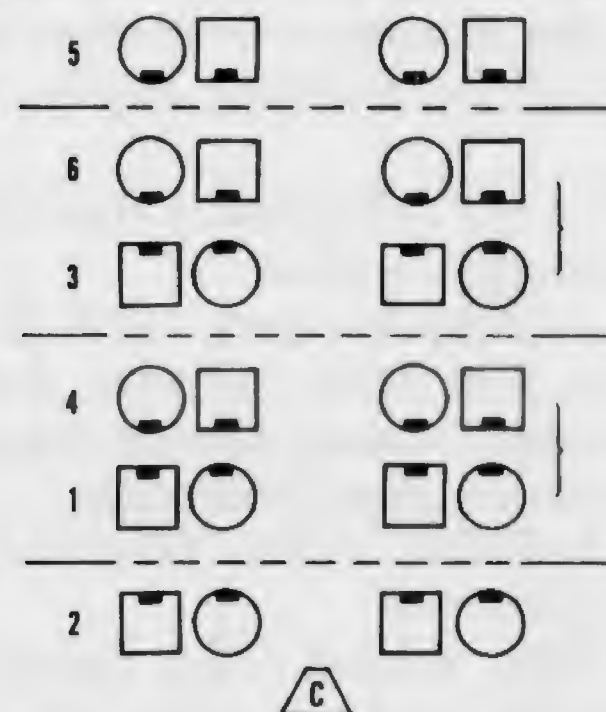


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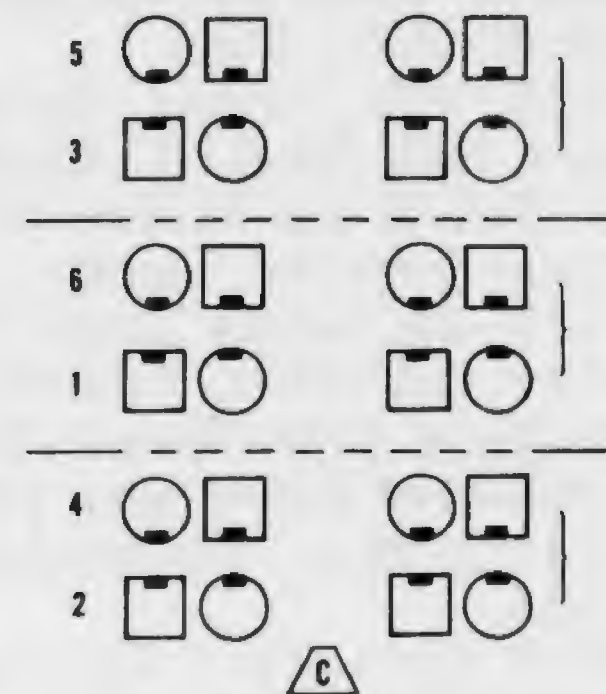
Lined up and ready to go, three units of eight dancers each in facing lines of four.

2



Having gone through the dance once, two of the lines of four (2 and 5) wait out one sequence.

3



One more time through the dance and the formerly inactive lines become active again.

BIG

Events of 1975

THE THRILL OF THE big festival, the city-wide roundup, the State or National Convention, has become a standard staple in the life of today's square dancer. In many areas, after the dancers in a number of classes have reached their tenth lesson, callers and clubs have gotten together to take part in a mid-way new dancers jamboree. The result of this exposure to different callers and to the awesome size of the dancing crowd often stimulates the interest of the budding dancer. Once having

completed classwork and been involved in club activities, the big festivals and jamborees have become high points in the dancer's year.

Once again we have invited clubs, associations and individuals to send listings of their big events for 1975. Undoubtedly we have missed some of the events, which will be picked up in the datebook during the year, but the following listings are for your convenience. Why not plan to attend some of these big ones during the coming months?

Mar. 1—S/R/D Festival, Guard Armory, Fredericksburg, Virginia
Mar. 1—Lubbock Area S/R/D Federation Dance, Fair Park Coliseum, Lubbock, Texas
Mar. 7—3rd Annual Dinner Dance, Bavarian Inn, Milwaukee, Wisconsin
Mar. 7-8—Death Valley Weekend, Death Valley, California
Mar. 8—9th Annual ORA Spring Swing, Bell Municipal Aud., Augusta, Georgia
Mar. 8—Allemanders Shamrock Swing, Auditorium, Melbourne, Florida
Mar. 9—Mid Valley Squares Special, Service Center, Weslaco, Texas
Mar. 13-15—16th Annual Spring Festival, Sheraton Park Hotel, Washington, D.C.
Mar. 14—Fun 'N Sun Square and Folk Dance Festival, Clearwater, Florida
Mar. 14-15—4th Annual South Georgia Jubilee, City Auditorium, Valdosta, Georgia
Mar. 14-15—13 Iowa State S/R/D Convention, Memorial Union, Iowa City, Iowa
Mar. 14-16—Winter Wonderlehn, Hillsdale, Michigan
Mar. 15—Dixielander's Spring Festival, Shreveport, Louisiana
Mar. 21-22—6th Annual Maple Sugar Festival, Burlington High School, Burlington,

Vermont
Mar. 21-22—Great Smoky Mtn. Festival, Gatlinburg, Tennessee
Mar. 21-22—F/S/D Federation of North Carolina 16th Tar Heel Square Up, Benton Convention Center, Winston-Salem, North Carolina
Mar. 21-23—R/D Festival, Sheraton-Houston Hotel, Houston, Texas
Mar. 21-23—Penthouse Weekend, The Penthouse, Somers Point, New Jersey
Mar. 21-23—2nd Annual Turkey Run Weekend, The Inn, Turkey Run State Park, Marshall, Indiana
Mar. 22—Grand Promenades R/S/D Festival, Bridgewater, Virginia
Mar. 22—South Central Dist. Festival, Fairgrounds, Duncan, Oklahoma
Mar. 22—7th Annual Ruy Camp Dance, Fair & Exhibition Center, Hall #1, Atlanta, Georgia
Mar. 29—No. Central Dist. Spring Festival, Oklahoma State U, Stillwater, Oklahoma
Mar. 29—Spring Jubilee, City Auditorium, Manhattan, Kansas
Mar. 29-31—Okanagan SDA Spring Fling, Dr. Knox School, Kelowna, British Columbia, Canada

- Mar. 30-Apr. 5-7th European S/R/D College, Armed Forces Rec. Center, Chiemsee, Germany
- Apr. 4-5-2nd Annual Spring Fling, Auditorium, Gatlinburg, Tennessee
- Apr. 4-5-22nd Alabama Jubilee, Birmingham, Alabama
- Apr. 4-5-Lubbock Area S/R/D Federation Festival, Fair Park Coliseum, Lubbock, Texas
- Apr. 4-5-Aggie Haylofters Festival, CSU Student Center, Fort Collins, Colorado
- Apr. 4-5-12th Forest City Festival, Centennial Hall, London, Ontario, Canada
- Apr. 4-5-SW Kansas S/D Festival, Dodge City, Kansas
- Apr. 4-6-California State S/D Convention, Sacramento, California
- Apr. 5-26th Annual Spring Festival, Baton Rouge, Louisiana
- Apr. 5-6th Annual Cumberland Spring Festival, Allegany Hi School, Cumberland, Maryland
- Apr. 5-Strawberry Festival Dance, St. Joseph Gym, Ponchatoula, Louisiana
- Apr. 5-NW Dist. Spring Festival, Fairgrounds, Enid, Oklahoma
- Apr. 5-N.E. Dist. Festival, Civic Center, Tulsa, Oklahoma
- Apr. 11-12-Dogwood Arts Festival Dance, Jessamine Center, Knoxville, Tennessee
- Apr. 11-12-Pear Blossom Festival, Medford, Oregon
- Apr. 11-13-Alaska State S/D Festival, Juneau, Alaska
- Apr. 12-April Allemande, Chippewa Secondary School, North Bay, Ontario, Canada
- Apr. 12-Panhandle District Spring Festival, Boise City, Oklahoma
- Apr. 18-19-April in Paris 27th Greater St. Louis Federation Festival, Belle-Clair Expo Hall, Belleville, Illinois
- Apr. 18-20-16th Annual Spring Festival, Fairgrounds Coliseum, Louisville, Kentucky
- Apr. 19-Akron Area Spring Festival, Akron U. Memorial Hall, Akron, Ohio
- Apr. 24-7th Annual Muscular Dystrophy S/R/D, Churchville-Chili Center Hi School, Rochester, New York
- Apr. 25-26-Spring Festival, Albert Thomas Convention Center, Houston, Texas
- Apr. 25-26-New England S/R/D Convention, Portland, Maine
- Apr. 25-26-Port City Square Up, Nat'l. Guard Armory, Savannah, Georgia
- Apr. 25-27-Round Dance Convention, Christchurch, New Zealand
- Apr. 26-27-Smith Bros. Institute, Marble Falls Convention Center, Harrison, Arkansas
- Apr. 26-May 4-Swap Shop, Fontana Village, Fontana Dam, North Carolina
- Apr. 26-13th Annual Hoedown, American Legion Hall, Miles City, Montana
- Apr. 27-Friendly Neighbors Dance, Rec Center, Warren AFB, Cheyenne, Wyoming
- May 2-4-16th Annual Buckeye Convention,

The 1975-1976 Square Dancer's Directory

NOW IN PREPARATION is the new world guide of Square Dancing which will appear in the August issue of SQUARE DANCING magazine. Final deadline for all listings is June 1. However, to play it safe we urge that listings and changes be sent in to us prior to that time.

Area Information Volunteers please note: In order that the Directory may be kept current, we need to have a postcard reconfirmation from those listed in the 1974-75 Directory to be sure that they are still willing to serve in that capacity. Area Volunteers are those members of the Sets in Order American Square Dance Society who offer their services to provide area dancing information when requested. *New listings of area volunteers will be assigned only where vacancies occur.*

Association Officers: Dancer, Caller and Round Dance Leader Association Presidents are listed in the Directory. Please let us know as soon as a new president is elected to your association. All association presidents will automatically receive regular issues of the Gavel and Key Newsletter.

Area Publication Editors: Please be sure that we have the correct listing for your publication.

All Directory information should be sent to SQUARE DANCING - Directory Service, 462 North Robertson Boulevard, Los Angeles, California 90048.

Lausche Bldg., Columbus, Ohio
 May 2-4—28th Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
 May 2-4—Meramec S/D Weekend, Meramec State Park, Sullivan, Missouri
 May 3—Central Dist. Jamboree, Myriad Center, Oklahoma City, Oklahoma
 May 3—Lubbock Area S/R/D Federation Dance, Fair Park Coliseum, Lubbock, Texas
 May 9-10—Meramec Weekend, Meramec State Park, Sullivan, Missouri
 May 10—Prairie Schooners Crippled Children's Benefit Dance, Sidney, Nebraska
 May 15-17—14th International S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
 May 16-17—Tulip Time Festival, W. Ottawa Hi Gym, Holland, Michigan
 May 17—Tri-Vet Twirlers Hawaiian Luau, Roswell, New Mexico
 May 23-24—Memorial Day Jamboree, Natchez Trace Inn, Tupelo, Mississippi
 May 23-25—5 Star Command Perform-A-Dance, Vets Memorial Center, Des Moines, Iowa
 May 23-25—3rd Annual Spring River S/D Festival, Old Hardy Gym, Hardy, Arkansas
 May 23-25—Nevada State Spring Festival, Las Vegas, Nevada
 May 23-26—Memorial Day Weekend, Indian Brave Camp, Harmony, Pennsylvania
 May 24-June 1—Fun Festival, Fontana Village, Fontana Dam, North Carolina
 May 26—4th Annual Kentucky Mountain Shindig, Hoedown Island, Natural Bridge State Park, Slade, Kentucky
 May 29—N.W. Dist. Harvest Dance, Hoover Bldg., Enid, Oklahoma
 May 30-June 1—5 Star Command Perform-A-Dance, Indiana Convention Center, Indianapolis, Indiana
 May 31—Peace Pipe Promenade, Hollidaysburg, Pennsylvania
 June 6-8—Lee Kopman Weekend, Spring Gulch Square Barn, New Holland, Pennsylvania
 June 7—13th Annual S/R/D Festival, Civic Center, Amarillo, Texas
 June 12-14—16th International S/R/D Convention, Keystone Centre, Brandon, Manitoba, Canada
 June 13-14—26th Washington State Festival, Columbia Hi School Campus, Richland, Washington

June 13-14—3rd Annual Tennessee State Festival, Nashville, Tennessee
 June 13-14—Colorado State S/D Festival, Snowmass, Colorado
 June 13-15—Holiday Ranch S/D Campout, Innisfail, Alberta, Canada
 June 13-15—6th Kingston Kapers, 401 Inn, Kingston, Ontario, Canada
 June 13-15—Square & Ballroom Dance, East Hill Farm, Troy, New Hampshire
 June 14—Annual Strawberry Festival Dance, Bellevue, Ohio
 June 14-15—8th Annual Gold Diggers S/D, Fairgrounds and Diggin's, Yreka, California
 June 19-21—23rd S/R/D Festival, Municipal Auditorium, Pensacola, Florida
 June 20-21—Kampeska Kapers, Casino Ballroom on Lake Kampeska, Watertown, S. Dak.
 June 20-21—9th Annual National Mountain Style S/D Festival, Hoedown Island, Slade, Kentucky
 June 22—7th Annual Gold Brick Dance, Fort Knox, Kentucky
 June 26-28—24th National S/D Convention, Kansas City, Missouri
 June 27—2nd Annual Cherry Festival Free Street Dance, Bellevue, Ohio
 July 2-6—9th Annual Earl Johnston Reunion, Spring Gulch Square Barn, New Holland, Pennsylvania
 July 3-5—8th Mountain & Bluegrass Music and Dance Festival, Slade, Kentucky
 July 4—3rd Annual July 4 Free Dance, Bellevue, Ohio
 July 4-6—9th Annual Calgary Stampede S/D Roundup, Calgary, Alberta, Canada
 July 4-6—4th of July Weekend, Indian Brave Camp, Harmony, Pennsylvania
 July 10-13—11th Annual Idaho State Festival, McCall, Idaho
 July 11-20—Special S/D Week, Indian Brave Camp, Harmony, Pennsylvania
 July 12—Picnic Time, Spring Gulch Square Barn, New Holland, Pennsylvania
 July 17-19—6th Annual Thunder Bay S/D Festival, Lakeview Hi School, Thunder Bay, Ontario, Canada
 July 18-19—Damsighters Hayloft Hoedown, Mossey Park, Washington
 July 18-20—9th Annual Summer Weekend, Owasco Lake Park, Auburn, New York
 July 18-20—EAASDC Summer Jamboree, Alexandra Palace, London, England

(Please turn to page 47)

The Dancers

Walkthru

PLANNING A PARTY THEME

HAVE SOME FUN THIS MONTH and plan a costume party for one of your special dances — but a costume party that's just a bit different. All that needs to be attired for this event is the "head." In other words your dancers will dress in their regular square dance clothing but how different they'll look above the chin!

This type of theme allows a person to be as simple or as elaborate in his selection of costuming as he wishes. He might decide that a hat was all he wanted. Fine. He can become an Englishman by adding a bowler, a soldier (a wide selection of hats for this), an Indian with a head band and feather, a nurse, a peasant lady, all with the doff of a suitable hat.

Just a bit more decoration of an eye patch and a stick-on mustache plus a swashbuckling hat and you become a pirate. Or add a long, drooping fake mustache, plus a small round cap and you are an Oriental. A lady might sweep her hair to one side, add a high comb and a red rose, plus long eyelashes and she's a Spanish dancer.



Or a person can go the whole way and with a wide selection of face makeup change his entire appearance. One that generally appeals to most people is the face of a clown. White face base, rakish black eyebrows, diamond-shaped lines drawn above and below the eyes, plus a wide, laughing red mouth, all topped with a wig and a hat and you have the circus at your fingertips.

A variety of wigs is available at dime stores, magic shops or you might even check the local thrift store and these will change your appearance considerably even when you are wearing normal dance clothes from the neck down. And monster makeup is a real contrast to a western shirt and trousers.



The fun part of this type of party is that it often encourages everyone to participate when some might be turned off by the thought of having to dream up an entire costume to wear. It's also simple to put on and take off and it does change the atmosphere at your dance.

We might offer one word of caution. One time when we were attending just such a dance, we had for some now-forgotten reason chosen to wear green face makeup and a purple wig. Driving to the dance and dressed in our regular square dance clothes we quite forgot what our heads looked like. As the car stopped at a red light, we glanced out the window and noticed a woman with a charming young child seated on a bus bench. Our natural reaction was to smile and nod. We did so but our faces caused a minor panic. So if you select a far-out costume effect for your "from the neck up" party, we suggest you leave after it is dark, drive via side streets and do not, under any circumstances, smile at children.

New Graduates

another view



LEW TORRANCE, CALLER/TEACHER from Houston, Texas, gave a short speech at the graduation of his last beginners' class. No, not to the graduates, but rather to the sponsoring club members. A portion of his remarks follows and they may give you some food for thought.

"Before we present these diplomas to our new class of graduating square dancers, I want to say a few words to the 'senior' dancers.

"The lifeblood of any square dance club is the flow of new dancers into your fold. If you look about you and notice how too few of your own class are still active in your club, you will agree that something needs to be done to be sure the new dancer enjoys his participation in your club to the point that he wants to stay . . .

"I ask you to welcome them — be friendly to them — dance with them — make them feel wanted and needed . . .

"This is the best opportunity you'll ever have to enhance your club with more members, more fun and more operating revenue. These squares of fresh new faces and eager personalities are just entering a new phase of their dancing activity. They are eager to dance at the club level but they are also concerned about their ability to do so. Some are actually afraid they can't make it.

"It is your job, now that mine is completed, to carry on their square dance education. Help them practice the figures and dances until they are as relaxed as you are.

"And one more point I'd like to make to you senior dancers; tell the hot rod callers your club employs from time to time to take it easy with these new folks . . . Tell them to

call smooth dancing, easier figures and save the smart-alecking until later.

"I commend these squares to your tender, loving care, seniors."

Statistically this book records 25 years of 600 dances, 97,669 dancers and 69 callers — not including classes and workshops.



A HAPPY ANNIVERSARY

THOUGH NOT AS MUCH OF A RARITY as it was a few years back, still a 25th Anniversary for a square dance club is a very special occasion. This past October the Seacoast Region Square Dance Association happily blew out its 25 candles.

No, the name is not a misnomer. It is neither a region nor an association but since its inception in Dover, New Hampshire, members have come from many surrounding towns as well as from three neighboring states. Dances, classes and workshops have been held in many "seacoast" locations.

In honor of the event, the club put out a small printed memory book detailing its activities, fond recollections of people and occasions and listing all past presidents. Dancers attending the buffet-dinner took home a copy of the booklet as well as a special 25th Anniversary disc.

Support

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AS YOU GRADUATE FROM A BEGINNERS CLASS and join a thriving square dance club or perhaps form a new club with your fellow graduates, stop for a moment to consider the serious side of a square dance club venture. Much has been said and rightfully will continue to be said about the joys and pleasures, the friendships and contagious spirit of comradery, the great sense of satisfaction that comes with dancing and being with square dancers. But what if there was no club to go to, if there were no friends to dance with?

Someone or usually several someones are behind the scenes in small and large ways making the club happen. As you become a part of that club, at that moment become involved not only as a happy participant in the dancing but as a happy doer in helping it function.

The following story is true and has been excerpted from a letter. The name and location have been withheld for obvious reasons. Read on and see what happened to one club.

"About two years ago our club was faced with hall problems, poor attendance and a famine of new dancers due to the fact that our club caller discontinued beginners' classes, specializing instead in advance dance workshops. Those few couples of us who had held office for many, many years felt that new faces would be in the best interest of the club. But no one wanted the responsibilities of finding a hall, hiring the callers, watching the coffee pot, closing up after the dance, mopping the floor before the dance and so on. What finally happened was the decision to close down the club.

"A few of us faithful square and round dancers are still dancing regularly at open dances, weekend festivals and special dances. We do miss the friendships that once existed in our club but at least we don't have to listen to small gripes from people who aren't willing to do anything about helping. From time to time some of our former members get

in touch to ask if we won't start up the club again. We always reply that the badges and banner are ready, all it needs is someone to get the hall, do the advertising, etc. But of course, the action stops there."

What a shame that a club folded because only a few were willing to shoulder the responsibility! A selfish attitude of taking without giving could repeat this scene in other clubs. And yet experience proves that sharing and giving is rewarding to all involved. Don't let your club fall by the wayside because all your members aren't willing to bear the load. Find ways to talk it over from the very inception of your club so that each person will equally enjoy the benefits and share the necessary tasks. Protect your investment in square dancing, your club, your friends and the future of your activity.

BADGE OF THE MONTH



When you live and dance in the central Adirondack Mountains in Northern New York, where logging is one of the principal industries, what could be a better choice for a club name than Lumberjacks & Jills? Following the tradition of the club name, the badge design shows the end of a log with a brown, bark rim and a yellow center depicting wood. A logging saw is added and carries the name of the town, Tupper Lake.

The club started in 1969 and dances the first and third Saturday of each month all year.

SQUARE DANCE DIARY by a square dancer



Occasionally, in planning the "Diary" our imagination gets the better of us. We think it would be fun sometime to run a list of the diary ideas that have never shown up in final form on these pages. Here are a couple of "different" views of

THE SQUARE DANCE SCENE

"...THIS MODEL HAS ROOM FOR FOUR SQUARES IN THE LIVING ROOM AND TWO IN THE PATIO. IT HAS A BUILT-IN PUBLIC ADDRESS SYSTEM, WITH MICROPHONES AND HOEDOWN MUSIC IN SIX ROOMS..."

"...WE'D LIKE TO DANCE A SQUARE WITH YOU TO CELEBRATE YOUR COMING INTO OUR NEIGHBORHOOD!"

We invite you to send in your suggestion for a scene in the Square Dance Diary.



We've Come a Long Way



in Round Dancing

TO THE PEOPLE WHO WERE INVOLVED in round dancing in the 1940s, such titles as "Varsouvianna," "Glowworm," "Merry Widow," "Laces and Graces," "Boston Two-step," "Jessie Polka," "Narcissus," "Black Hawk Waltz," "Veleta," "Cotton Eyed Joe," and "Waltz of the Bells" would certainly conjure up fond memories from the pages of the past. It would be interesting to know how many could still do these routines. In some cases perhaps just listening to the music would recall to mind the steps, but it is not likely that many could be danced "off the top of the head" with no review.

We thought it might be fun to go back into the past and see just what these dances were like and, with that thought in mind, we pulled from our files a couple of books and pamphlets that were published during that era.

One of the first things that became evident was the changes that have been made, not only in terminology, but in the method of writing cues for round dances. Descriptions for these early rounds did indicate the record label and number and the "formation" (which is now designated as "position"). There were no "cue lines," very little punctuation was used, and dance measures were seldom indicated. These early cue sheets were all written as we write up the "fine print" today and even these were rather abbreviated.

One other thing we noted was that some of these dances had more than one version — in the case of "Boston Two-Step" there were no less than five slightly different ways of dancing the routine.

Some round dance groups might like to try a few of these routines and become acquainted with a bit of the history of this activity, so we'll print some of the dance descriptions as they were written in the 1940s.

Let's start with the "Glowworm Gavotte." Originally there was only one part to this dance.

A later version was developed by Dr. Lloyd Shaw and on the dance floor the parts were alternated. Two records are indicated — Imperial 1044 with no introduction and MacGregor 310 which had a 4-measure introduction. Couples, in Open Dance Position with inside hands joined, are facing CCW (LOD). A note says that this dance is stately and should be done with style.

Glowworm — Part One

Starting on outside foot, three light walking steps forward, pointing inside foot on fourth count. Repeat walking steps ahead, starting on inside foot and pointing outside.

Facing each other (gent has his back to center of circle) take grapevine step moving CCW. Directions are for gent, lady uses opposite feet: Step sideward left, back on right, sideward on left, swing right foot across and point. Repeat, moving CW, gent beginning with right foot.

Gent's right hand and lady's left hand still joined, change places with three walking steps, gent starting on left. Point free foot on fourth count. Lady does a left face turn under man's arm in the crossover.

Repeat three walking steps and point, returning to original position, gent starting with right.

In Closed Dance Position, take four two-steps progressing in circle and turning CW.

Part Two

In Open Dance Position, inside hands held, walk forward three steps and point inside foot.

With foot that was pointed take three sliding steps backward, starting with gent's right, lady's left foot. On fourth count, fall back on gent's left, lady's right foot (in half-sitting position), pointing free foot in CW direction. Repeat, walking forward CW and pointing inside foot.

Lady's right hand held in gent's left. Gent takes six light walking steps forward (CCW) while lady turns three times to her right with

six walking steps. Dip in Closed Dance Position (gent back on left, lady forward on right), lifting other foot off floor. Another twirl may be substituted for dip.

In Closed Dance Position, take four two-steps, turning CW and progressing CCW.

Another dance that was highly popular was the Black Hawk Waltz. There were three records available for this dance — Imperial 1006, Folkraft 1046 and MacGregor 309, all with a 4-measure introduction. Couples, are in Closed Dance Position and gents have their backs to center of circle.

Black Hawk Waltz

Gent balances forward on left foot, lady back on right. Gent balances back on right foot, lady forward on left. Two waltz steps, turning CCW, gents starting forward on left foot. Repeat this three more times.

Description is for gent, lady's steps are opposite. Holding both hands, gent has weight on right foot — (a) he crosses left foot over right, puts weight on left foot for three counts; (b) he crosses right foot over left, putting weight on right foot for three counts; (c) he crosses left

foot over right, putting weight on left foot (count 1), steps to side with right foot, putting weight on right foot (count 2), crosses left foot behind right, putting weight on left foot (count 3), points right foot to right, keeping weight on left foot and holds for three counts. (All this is done in 4-measures of music.) Repeat, starting with weight on left foot, returning to original place.

Repeat all (to gent's right and left).

Check with your local square dance record dealer on the records for these two dances and give them a try. And if you'd like to have more of these descriptions on the older routines, let us know and we'll bring you more in this section.



Rick and Joyce McGlynn — Somers Point, N.J.

ALTHOUGH RICK AND JOYCE MCGLYNN might be considered newcomers to the field of round dance teaching they make up for it by dancing and teaching almost every night in the week. They have been square and round dancing for five years and teaching for about four; they have at least one basic class a year and sometimes two.

Their biography contains the information that "they've been married 21 years, have six kids ranging in age from eight to twenty, a giant Collie, lots of cats and a house that goes on forever."

Rick and Joyce have an intermediate to ad-

vanced club that dances weekly at the Penthouse in Somers Point, New Jersey. This hall is about two minutes from their home and was built exclusively for square and round dancing. It is considered to be one of the finest facilities in the country.

The McGlynns have attended the past five National Conventions and taught at the last three. They served on the choreography panel at the 23rd National in San Antonio. They do about 15 square dance weekends a year at the Penthouse and recently have been on staff at some festivals. Rick and Joyce teach three nights a week, dance club level one night and recently started lessons in Jazz Dancing which is really great fun and good for the body.

"I guess one of the really great things that has happened to us is winning the Waltz of the year Award in 1972 for 'My World' and the Two-Step of the Year for 'Getting to Know You.' We really enjoy choreography and get butterflies when we see a floor of dancers doing a routine we have put together," says Joyce. And the McGlynns have "put together" many more routines for round dancers to learn, perform and enjoy!

•Chapter thirty-six

The Choreography Of Zero Movements

By Bill Peters, San Jose, California

THE SO-CALLED "ZERO MOVEMENT" is a patter caller's best friend. He may use it to extend, expand, or to lengthen a patter routine — or to gain time in a figure while deciding what to call next. He may use it as a training routine or as a teaching drill that functions equally well in a beginner class program, a mainstream dance, or in an advanced level workshop. He may use it as a choreographic "building block," or as a showcase device for some of the more interesting traffic patterns in his current patter repertoire. Indeed, it is difficult today to find a working caller who does not regularly use some form of zero choreography in his day-to-day patter presentations. Nor is there any doubt that zero movements have become one of the most valuable and versatile figure-building tools that a modern caller has at his disposal. And this is why a thorough understanding of the zero phenomenon — how it works, why it works, and when it works — as well as an ability to use that knowledge to maximum advantage, rates fairly high on just about everyone's list of things that a new or student caller must study.

One generally hears a zero movement defined as any square dance command — or combination of commands — that has the effect of returning the dancers to wherever they happened to be before the combination was called. The primary characteristic of a zero movement is that nothing changes; the choreographic arrangement of the dancers at the end of the routine is neither altered nor disturbed. If, at the conclusion of a given series of commands, the relationship of each position in the square remains identical to the relationship that existed before the series was called — if the series, in other words, has no real choreographic impact upon the dancers — that series is considered to be a zero movement and a caller may use it freely and with confidence, knowing that nothing essential to his choreographic "game plan" will have been changed. Let's see how this works:

Trace the actions of the following series of calls upon any four dancers arranged as facing couples (girl on the man's right):

- | | | |
|--------------------------------|-----------------------|--------------------------------|
| (1) Right and left thru | (2) Swing thru | (3) Right and left thru |
| Star thru | Boys run | Two ladies chain |
| Slide thru | Wheel and deal | Flutter wheel |

The above combinations illustrate zero choreography in its purest and most elementary form. Notice how, at the end of each routine, the dancers return to the exact same place they were in at the start; the overall effect of each combination is literally "zero," and it is obvious that a caller could easily interpose any or all of the above routines into a patter figure whenever he sees — or whenever

he knows that there will be — a dancer arrangement featuring one or more pairs of facing couples. To demonstrate this, we have placed an asterisk (*) at each point in the dance in example 4 where the routines in examples 1, 2 and 3 — or any similar type of facing-couple zero — could be called without in any way affecting the subsequent actions of the dance:

- (4) **Four ladies chain**
Head couples (*) cross trail
Separate, go round one
Squeeze in and line up 4 (*)
Pass thru
Wheel and deal (*)
Double pass thru
First couple go left, next couple go right (*)
Star thru (*)
Allemande left

Now notice how, in the following dance, it is possible to call — again without affecting the ultimate outcome of the figure — a facing-couple zero movement after *every* command in the entire routine:

- (5) **Head couples (*) square thru (*)**
Right and left thru (*)
Dive thru (*), pass thru (*)
Right and left thru (*)
Dive thru (*), pass thru (*)
Allemande left

However, as every experienced caller knows, the zero phenomenon is by no means limited to such elementary facing-couple combinations. Those who study square dance choreography can expect to encounter a fairly wide variety of zero movement classifications, and, indeed, every student caller should make it his business to learn how to recognize and identify their unique and special characteristics. In the following outline, the simpler zero classifications are defined first, and subsequent descriptions cover the “anatomy” of zero movements — what actually makes a zero a zero — plus a description of some of the more complex forms of zero choreography.

Simple Zeros

As we have seen, the simplest zeros occur whenever a command, or series of commands, produces no physical change in the location or “geography” of each dancer’s position in the square. In such zero combinations, the dancers must come back to the exact same piece of square dance “real estate” they occupied before the movement was called. Here are two more facing-couple routines that typify such geographically accurate zero actions:

- | | |
|----------------------------|----------------------------|
| (6) Swing thru | (7) Square thru |
| Box the gnat | Partner trade |
| Right and left thru | Right and left thru |
| Two ladies chain | Slide thru |

Most new callers begin their study of zero choreography by working with the kind of easy to understand zero combinations that we have thus far described and they soon learn to deal with a number of basic zero movement categories:

Two-Dancer Zero: This is a zero routine that may be called when only two dancers are active (e.g., "Couple No. 1 face your partner, box the gnat, box it back"). Today's caller, however, rarely activates only two dancers at a time, so you probably won't run across this type of zero very often.

Four-Dancer Zero: This is a four-dancer zero combination in which the active dancers never have to leave their own foursome. All of the facing-couple zeros described previously fall into this general category. This form of zero movement may be called not only from formations in which it is possible to activate four dancers only (such as a squared-up set, a double pass thru formation, etc.), but from formations in which all eight dancers are arranged in two totally separate foursomes, and in which all of the eight dancers are active. (This includes facing line formations, box formations i.e. an eight chain thru position, etc.)

Eight-Dancer Zero: This classification is used to describe an eight dancer zero routine whose actions are not restricted to commands that confine the dancers to their own foursomes, but whose end result, nevertheless, still produces an effective zero situation. Note the following examples:

- | | |
|---|---|
| <p>From any facing line formation
(girl on man's right)</p> <p>(8) Star thru, dive thru
Centers right and left thru
Pass thru
Star thru</p> | <p>From any box formation
(girl on man's right)</p> <p>(9) Square thru three quarters
Trade by
Right and left thru
Dive thru, pass thru</p> |
|---|---|

The Flip-Flop Effect

While any routine that succeeds in returning the active dancers to the same physical location can be counted upon to always produce a zero effect, it is also possible that a particular combination of square dance commands can achieve a zero impact without, at the same time, restoring the precise geography of each individual dancer. In Figure A we have pictured the formation that the dancers would be in after the command, "Head couples square thru". Now check out where the dancers would be if the caller's next command was to do an eight chain thru. Notice how nothing changes. Every dancer came back to where he or she started. Figure A, in other words, also represents where the dancers would be *after* an eight chain thru and it is obvious that the movement may therefore be classified as a 100% geographically accurate zero.

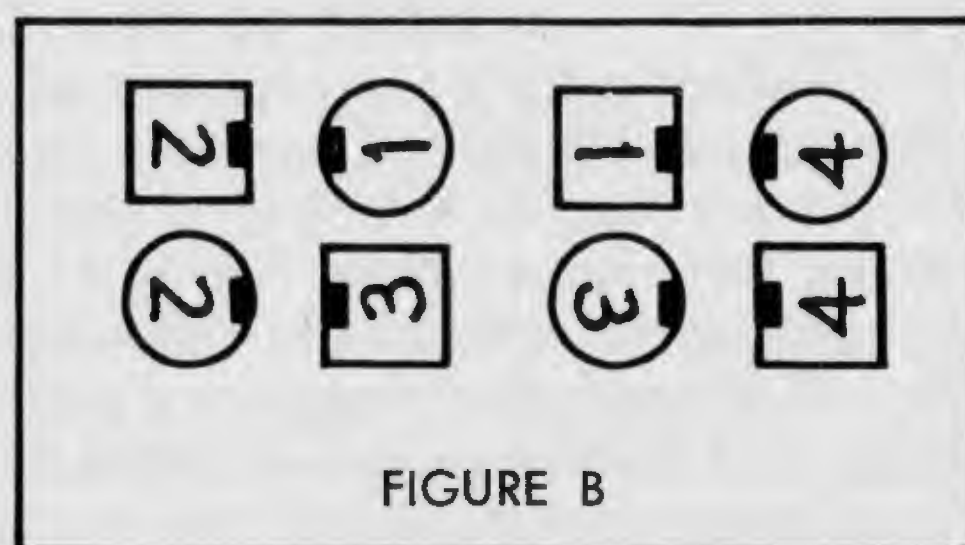
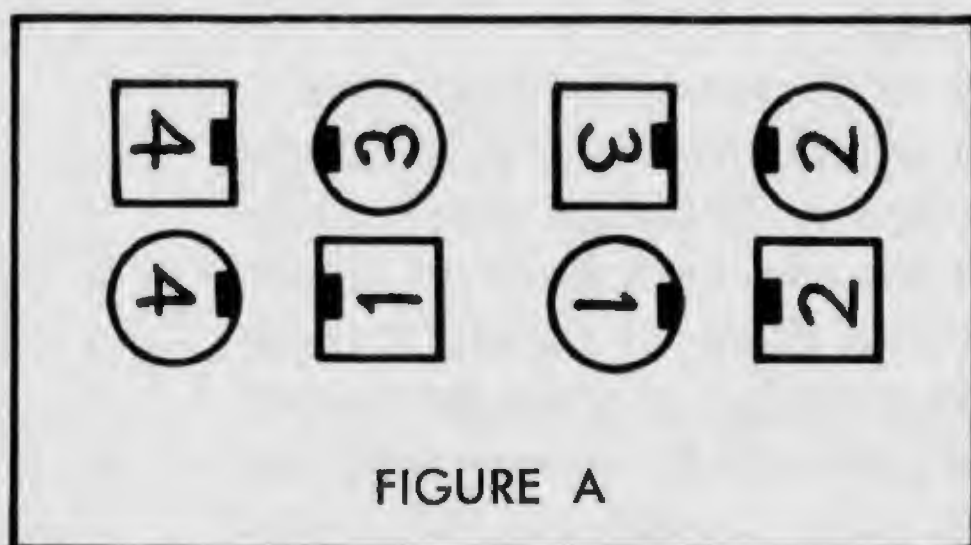


Figure B, however, shows where the dancers would be after an eight chain four. Notice that in this case the dancers *did* end up in a different physical location — that while they all retained their identity as either inside or outside dancers, their relative location *as* insides and outsides was effectively inter-

changed. Each pair of heads (insides) exchanged places with the other, and the same is true of the sides (outsides). It is as though a giant hand had reached down and rotated or "flip-flopped" the entire formation 180°. But notice now that absolutely nothing else was affected, at least not choreographically. To prove it, simply call, from the dancer alignment pictured in Figure A, any combination of commands that results in a situation in which it is possible to call an allemande left (e.g., "right and left thru, dive thru, square thru three quarters"), and then call the same get-out combination from the dancer alignment pictured in Figure B. Notice that it is possible to call an accurate allemande left from either arrangement. This means that, from a choreographic standpoint, the effect of an eight chain four is in every way identical to the effect of a complete eight chain thru. Both commands, in other words, may be used as effective zero movements, and the incidental fact that in one routine the dancers were flip-flopped and in the other they were not, has absolutely no effect upon the ultimate outcome of the dance.

Actually, this rotating effect occurs quite often in zero choreography. Observe how the dancers are flip-flopped in the zero movements shown below:

- | | | | |
|------|--|------|--|
| | From facing line formations
(Girl on man's right) | | From box formations
(Girl on man's right) |
| (10) | Pass thru | (13) | Swing thru |
| | Tag the line in | | All eight circulate double |
| | Box the gnat | | Boys run |
| | Right and left thru | | Wheel and deal |
| (11) | Rollaway, half sashay | (14) | Spin the top |
| | Pass thru | | Pass thru |
| | Tag the line | | Tag the line in |
| | Centers in, cast off three | | Two ladies chain, star thru |
| | quarters | (15) | Star thru |
| (12) | Spin the top | | Pass thru |
| | Girls circulate double | | Tag the line |
| | Boys trade | | Lead two turn straight |
| | Boys circulate double | | back |
| | Boys run, bend the line | | |

A WORD TO NEW CALLERS

If this is a student caller's first exposure to zero movements, he is advised to approach the subject slowly and carefully and he should be especially careful not to bite off more than he can chew at any one sitting. Although a new caller may sometimes feel that anything having to do with the intricacies of square dance choreography is a complex and difficult subject to study, as indeed it sometimes is, he will likewise find that even a partial knowledge of how, in modern choreography, each individual dancer interacts with the other, cannot help but improve his on-stage patter presentations. A student caller would do well to read this chapter with a set of square dance dolls, checkers, salt and pepper shakers, pawns, etc., at his side, so that he may use them as make-believe dancers as he tracks the actions of the various zero movements that are used in this chapter to illustrate the nature of modern zero choreography. More next month.

LADIES ON THE SQUARE

VARIATIONS ON A BODICE

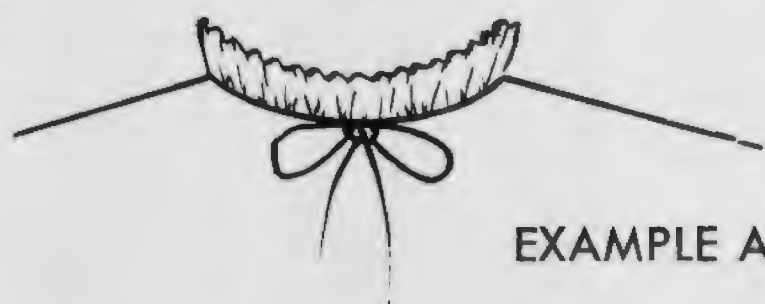


LAST MONTH WE TALKED about how to properly fit the bodice of your square dance dress. Having successfully accomplished that, take a look at some different ideas of types of bodices to use. These variations come from Rose Ericson, writing in *Grand Square*, the Official Publication of the Northern New Jersey Square Dancers Association.

Every time you make a square dance dress, it is not necessary to purchase a pattern. Look at some of the possibilities from using a basic dress pattern bodice.

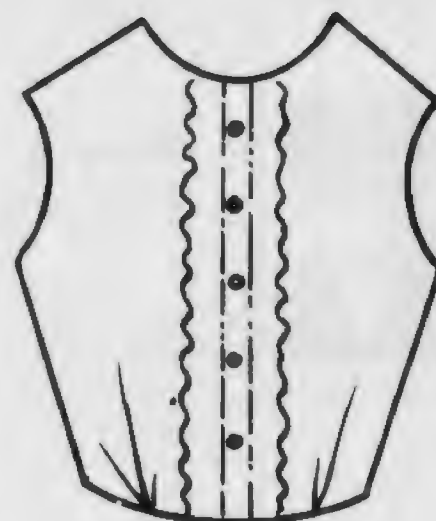
Select a pattern that uses set-in sleeves, preferably a rounded neckline (such as with a collar) and one that has a back closing and a waistline.

Now starting with the neckline, add a fluted ruffle stand-up style with or without the addition of a band of ribbon, (Example A), or add layers of ruffles stitched on top, lying downward (Example B).



Perhaps you would like a top-stitched band with ruffles lengthwise from neck to waist, (Example C), or maybe a row of banding in a square effect. A separate bib of a contrasting fabric may be top-stitched on (Example D).

Try recutting the neckline to a lower scoop neck. Retrace the neckline edge of both front and back bodice pieces before joining them together. Use the traced lines as a guide and cut a two-inch facing to use with the new



EXAMPLE C

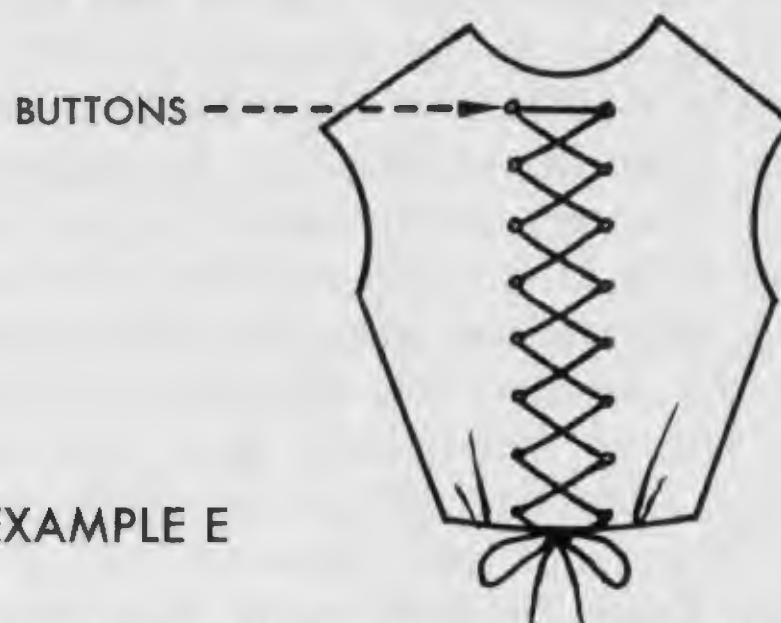
EXAMPLE D



neck edge or cut a second bodice of lining fabric. Sew each separately and join together at the neckline edge and then proceed as if using one piece.

Various decorative touches may be added: monograms, appliques, fabric-painted designs, and so on. Piping a neckline edge, while a simple treatment, can add contrast to an otherwise plain dress. The piping can be repeated at the waistline, in a belt or in the skirt.

Washable ribbon in one or more rows or in a criss-cross fashion to resemble lacing is another idea (Example E). Try adding buttons to the lacing for additional interest.



EXAMPLE E

There's no limit to what can be accomplished. Try your hand and see. ■



TRADE BY

THE VERSATILITY OF A MOVEMENT — the ability to use it under any conditions and from a variety of setups — makes that movement a valuable tool for the caller. Looking at a movement in depth is the key to good dancing and this month the movement Trade By is checked out for you from four different setups.

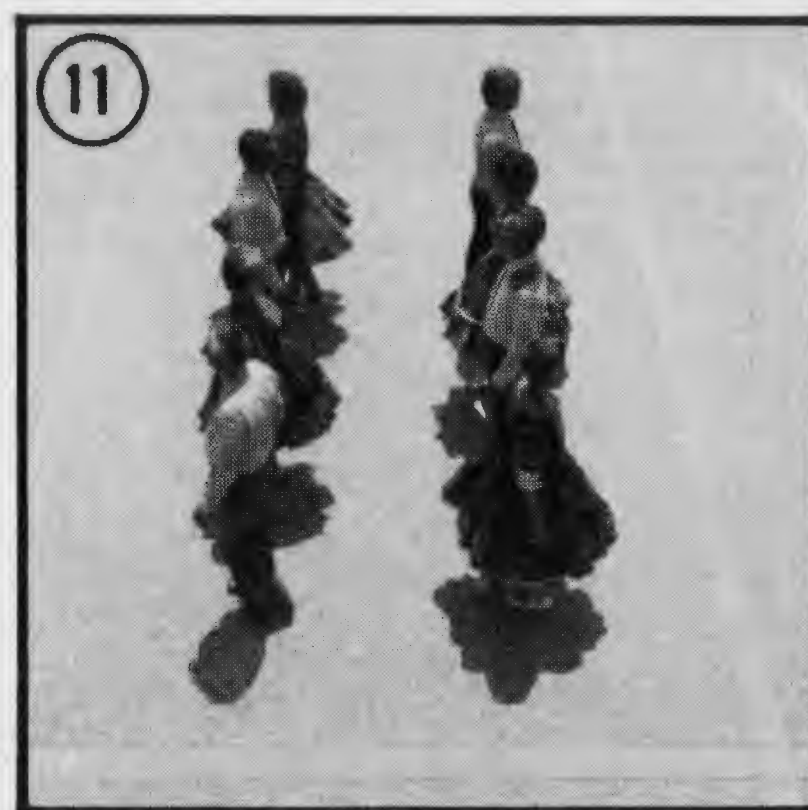
The rule for Trade By, remember, is that if you are in a square with two couples facing into the center and two couples facing out, you are ready for the action. For instance, starting from a square (1) by having the head couples pass thru (2) and face out (3) we are set for a Trade By.

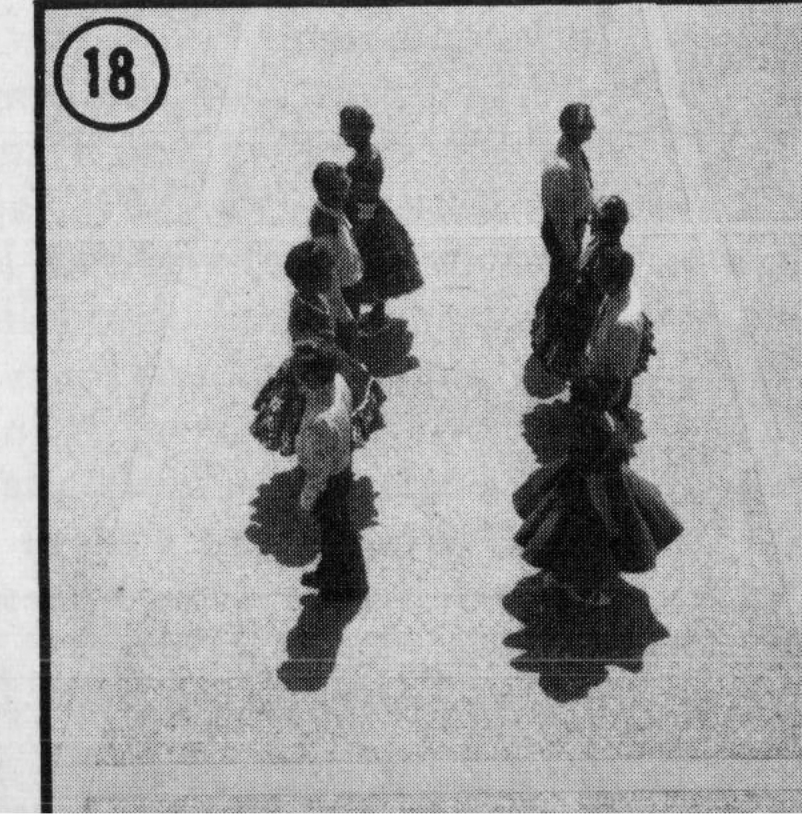
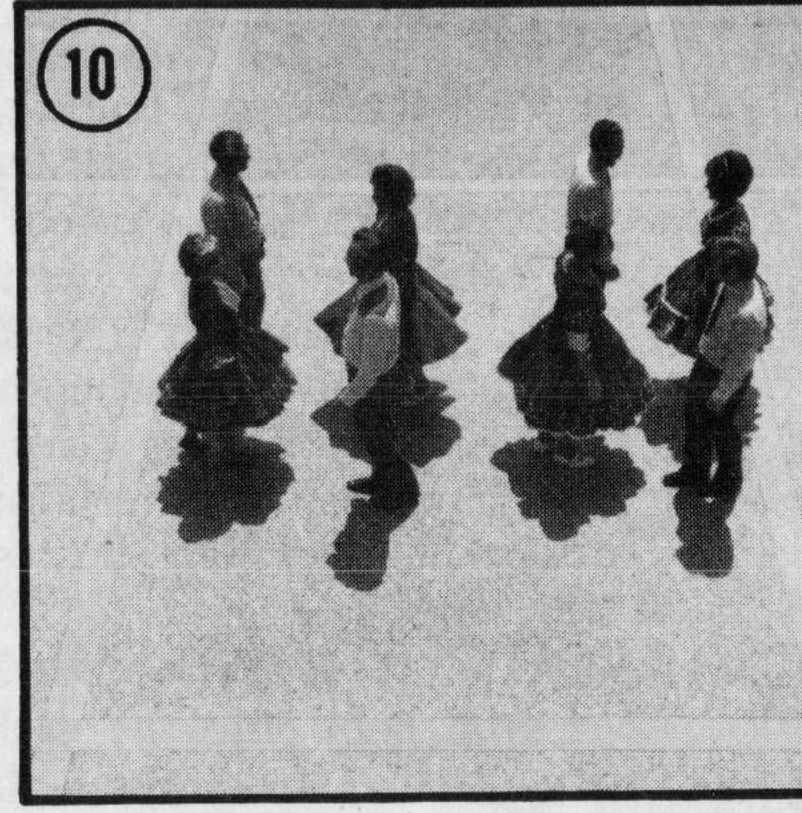
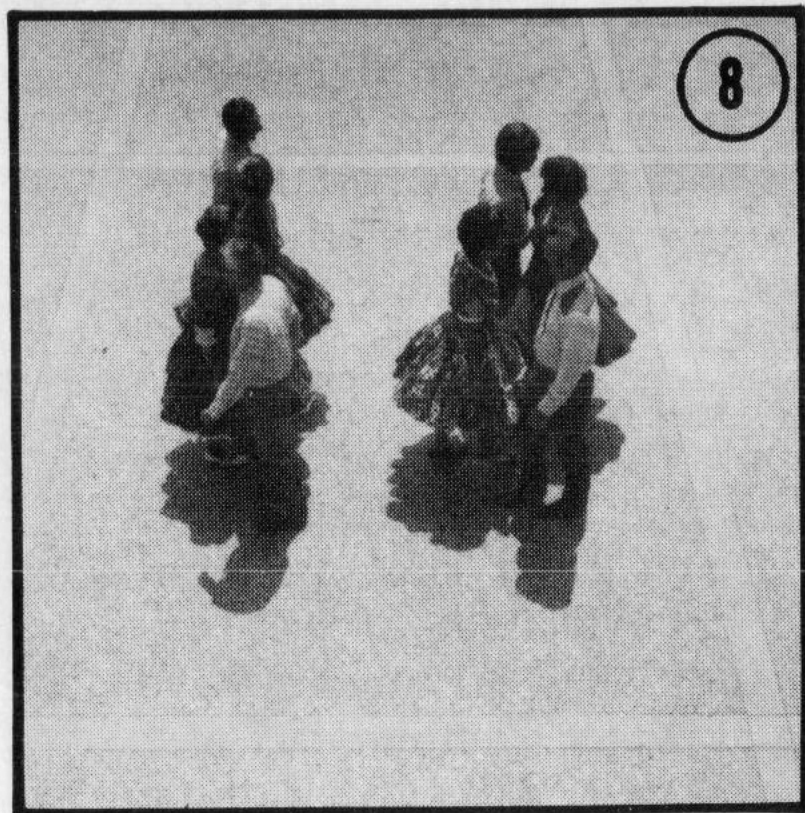
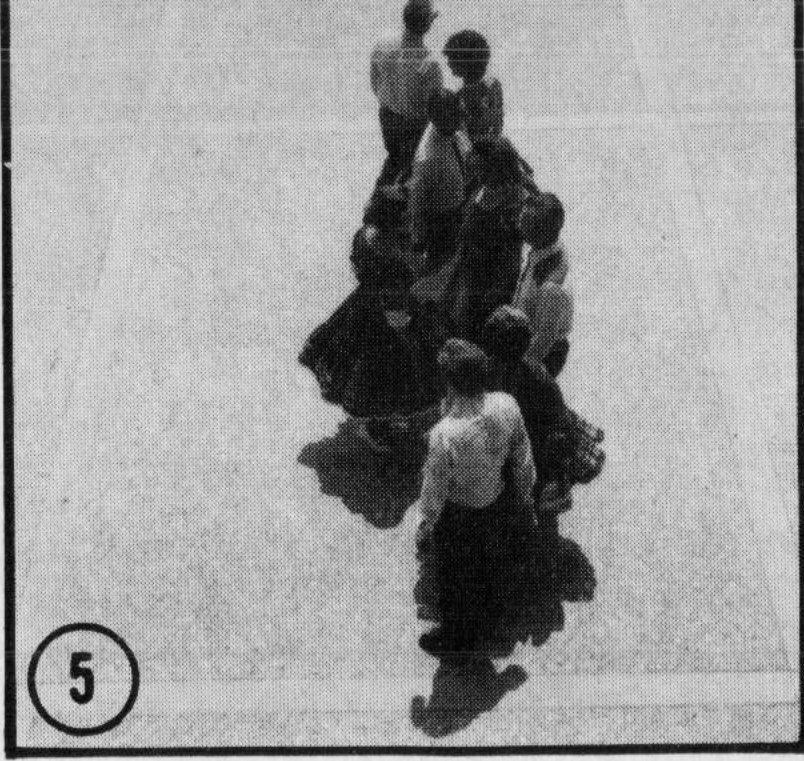
As the side couples pass thru (4) the head couples do a partner trade (5) and the movement ends with the head couples facing in and the side couples facing away from the center of the square (6).

From an eight chain thru setup (7), the facing couples need only pass thru (8) and the square is ready for Trade By with two couples facing out and two facing each other in the center. The two in the center pass thru (9) as those on the outside do a partner trade with the result that the dancers are once again in eight chain thru position (10).

A less common setup might be two parallel lines of four, with the ends facing out and the centers facing in across the set (11). The centers pass thru (12) as the ends do a partner trade (13). As they are completing the movement (14) the dancers end in two parallel lines (15) once again.

Starting from that last setup of two parallel lines with the centers facing out and the ends facing across the set (15), let's do a Trade By once again. The ends pass thru (16) and those in the center do a partner trade (17). The end result is two parallel lines (18). ■





24th NATIONAL

KANSAS CITY, MO.



SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

AS YOU AND YOUR FRIENDS make plans to attend the 1975 24th National Square Dance Convention in Kansas City in June, remember to send in your reservations for the selective tours of Kansas City which have been especially prepared for you. You and your family will be entertained with historic and amusing stories of new and old Kansas City. Remember too, that all fees and even luncheon are included in the price.

You'll be picked up in a comfortable air conditioned bus. No traffic worries, no maps to carry, no meter-running taxis, just a pleasant look at Kansas City. You will enjoy the informative and entertaining commentary provided by friendly hostess-guides throughout the tour.

What You'll See

Step back into the early 1800s as you visit the River Quay area — the original riverfront landing where Kansas City — known first as the City of Kansas — got its start. Many of the original buildings are still standing and you'll enjoy this pleasurable return to the past as you hear stories of some of history's famous and infamous men, such as Wild Bill Hickock, Doc Holiday, Bat Masterson, the James Brothers and more.

You will also visit the Harry S. Truman Library — one of six presidential libraries in the United States. Here you may examine documents and mementos of Mr. Truman's White House years. You'll also view the Truman home where Bess Truman still lives, the National Headquarters for the Reorganized Church of Latter Day Saints and interesting old homes and churches in the historic city of Independence.

When you tour the Harry S. Truman dual stadium complex you'll see for yourself what sportscasters call the "Taj Mahal of Sports." Arrowhead Inn, with its lavish decor of dark woods and crystal chandeliers, will provide just the right atmosphere for a superb lunch in the exclusive Arrowhead Club which overlooks the Kansas City Chiefs' playing field. This, too, is included in the cost of the tour.

View Swope Park, the second largest muni-

cipal park in the United States and later relive the infamous 1933 Union Station massacre as you see the largest remaining Renaissance train station in the United States. See Old Westport, the largest outfitting post for wagon trains bound for Santa Fe in the early 1800s. Kansas City's oldest building still remains, along with other structures of that period.

Join your friends and see the best of Kansas City! Make your tour reservations early to be assured of tickets as reservations will be limited.

For Campers

Camping space for 500 recreation vehicles will be available at the Kansas City Trade Mart. Water service will be provided and dump service will be available for self-contained units. An additional 75 spaces have been arranged for at KOA Campground east of Kansas City on Route 1-70. 25 of these spaces have full hookup facilities, while the balance have electricity only.

Miller's Trailer Park at Liberty, Missouri, has a limited number of available camp sites; Cutty's Trailer Park in Bonner Springs has approximately 200 camp sites for the Convention period. Lake Jacamo on the eastern edge of Kansas City has 1500 to 2000 primitive camp sites.

Confirmation of camp site reservations was scheduled to start soon after January 1, 1975. Confirmations will be mailed direct to the campers by the individual trailer camps, and will include a map to locate the facilities. Free shuttle bus service will be furnished from the Kansas City Trade Mart to the Convention Center. 1500 free parking spaces at the Kansas City Trade Mart will be available.

Do It Now!

If you haven't registered for the 24th National, stop everything and do it immediately. You may be disappointed in not getting your choice of housing or camping facilities if you delay too long. Use the convenient pre-registration forms in the center of your January issue of SQUARE DANCING or write to Advance Registration Director, P. O. Box 11657, Kansas City, Missouri 6418. ■

Your Square Dance Vacation In The Heart Of The Nation

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arkansas

A group of dancers and their instructor, Glenn Turpin, met at the Ozark Acres Club House in Hardy with the idea of forming the Spring River Square Dance Association. A board was selected from the group consisting of six couples, who in turn selected officers, and the association was born. The first undertaking will be sponsoring the 3rd Annual Spring River Festival to be held in the Old Hardy Gym at Hardy May 23, 24 and 25.

Pennsylvania

The Chim Rock Squares of Altoona-Hollidaysburg is graduating a class of seven squares, the largest for the club. Emil Corle was the instructor. The group also will celebrate their 4th anniversary on March 22 with a special dance. Caller for the dance will be Decko Deck.

Almost ten squares of Japanese dancers attending the 23rd National Square Dance Convention in San Antonio, Texas, last June. Among the group were a number of callers who performed during the program to the delight of all. All returned home to Japan to eagerly await the opportunity to attend another National Convention.

Israel

There is square dancing in Israel and one group in Haifa invites visitors or new members to dance with them. Haifa has had active square dance groups for 18 years — all without a caller. All are small groups and they meet in the members' homes for dancing. Anyone passing through should contact Ed Strasbourger, Computer Science Dept., Technion, Haifa, Israel. It is hoped that a caller might be in the area to help organize the first all-Israel festival and perhaps even a workshop.

Louisiana

On November 23 a special event took place in New Orleans. Rose Hingle, President of the Dixie Solos, was married to a member of the club, Tony Markay. Caller Johnny Creel and his wife, Janie, were attendants at the wedding and hosted the reception for the newlyweds at their home following the church ceremony.

Although only 1½ years old, the Square C's of Covington has had two successful greenie classes and now has a third in progress. They dance every Monday night at the Covington Middle School.

North Carolina

The Folk and Square dance Federation of North Carolina will host their 16th Tar Heel Square Up March 21 and 22 at the Benton Convention Center in Winston-Salem. Ken Bower and Vaughn Parrish will call for square dancing with Jack and Darlene Chaffee in charge of the rounds. For further information write Ken Springs, 2600 Starnes Road, Charlotte, North Carolina 28214.

California

Webb Spinners of Sun City celebrated their



ROUND THE WORLD of SQUARE DANCING

12th anniversary in December with Bob Van Antwerp calling for the square dancing in South Town Hall. Olive Figeira, regular round dance instructor for the group, programmed and cued the rounds.

April 4, 5, and 6 are the dates for the 1975 California State Square Dance Convention. This year the hosting city is Sacramento and dancing will be held in the Convention Center. A complete program of convention activities is planned, from all levels of square dancing and round dancing, a fashion show, sewing panel and fashion ideas, education panels and clinics, youth programs, exhibitions, booths and, something new, a New Dancers' Hoedown. For further information write Don Hamm, 2411 Borax Drive, Santa Clara, California 95051.

Saudi Arabia

Caller Gerald Tibbs of Las Cruces, New Mexico, extended the circle of dancers enjoying his presentation all the way to Saudi Arabia when the square dancers from all three of the Arabian American Oil Company's Communities gathered in the air conditioned lounge at Ras Tanura for a special night with Jerry (on tape) calling. The evening opened with greetings and then the prepared tape continued to turn out an evening of fun for all fifty of the dancers. It's a shame that Gerald couldn't have experienced the fun but a clipping from the company paper and a letter of thanks were mailed to him. Callers are rare as rain in Arabia and all three clubs use records and tapes for most of their weekly dances. Gerald was guest caller at the 16th

Annual August Weekend in Ruidoso Downs, New Mexico, and it was suggested that if he would prepare a tape it would be taken back to Saudi Arabia for a special "Gerald Tibbs Night." Naturally the clubs would welcome the opportunity to have a special occasion featuring other callers for an entire evening of dancing. If there are callers who would like to prepare a tape, the complex maneuver of transporting the tape can be coordinated through Donald E. Mount, c/o Arabian American Oil Co., P. O. Box 621, Abqaiq, Saudi Arabia. Since it takes six months to receive SQUARE DANCING magazine, an air mail letter from any interested parties would be greatly appreciated. Callers, here's a great opportunity to provide an evening of square dancing fun for a group of enthusiastic dancers who seldom have the chance to dance to a "live" caller.

Florida

Two events are planned for March in the State of Florida. On March 8 the Allemanders will hold their 3rd Annual Shamrock Swing at the Melbourne Auditorium in Melbourne. Then on March 14 the Fun 'n Sun Square Dance and Folk Festival will be held in Clearwater.

Ohio

Akron University Memorial Hall will be the scene of the Akron Area Spring Festival on April 19. Beryl Main, Roger Chapman, Jack Hague and Vince DiCaudo are the scheduled callers. Irv and Betty Easterday will be in charge of the round dancing. The event is sponsored by the Akron Area Square and Round Dance Federation.

Wyoming

Friendly Neighbors Square Dance Club of Warren AFB in Cheyenne has scheduled two



Dancers in Saudi Arabia trip the light fantastic to the taped calling of Gerald Tibbs of Las Cruces, New Mexico.

special dances for the coming months. On April 27 Cal Golden will call for a Sunday afternoon dance at the Recreation Center and on July 25th Larry Alford and Don Tennant will call for the 5th Annual Frontier Dance, also at the Recreation Center.

Georgia

The 7th Annual Ruy Camp Dance will be held March 22 at the Atlanta Fair and Exhibition Center's Exhibit Hall No. 1. Ruy Camp was an Atlanta caller, whose early leadership is largely responsible for many of the activities dancers enjoy today. Ruy succumbed to cancer in 1969 and since that time all proceeds from this annual dance in his honor have gone to Ruy and Jeanette Camp's favorite charity, Our Lady of Perpetual Help. This is a home operated by the Dominican Sisters for incurable cancer patients. The only qualification for admission is the inability to pay for nursing home care. There is room for 250 squares at this year's dance and it is hoped that contributions will exceed last year's record of more than \$7,000.

Ontario

The Northern Ontario Square and Round Dance Association will hold its 1975 April Allemande on April 12 at Chippewa Secondary School in North Bay. Callers will be Stu and Wynne Robertson, Cliff Willichuk and Ian Wilson.

Vermont

The 6th Annual Maple Sugar (mmmmmm) Festival will be held March 21 and 22 at Burlington High School, Burlington.

Iowa

The 13th Iowa State Square and Round Dance Convention is coming up March 14 and 15. It will be held at the Memorial Union in Iowa City and is sponsored by East Central Iowa Federation of clubs. Based on past conventions, some 2,000 to 2,500 dancers will gather at the University of Iowa for this convention. Motel accommodations are plentiful as the convention is scheduled for the weekend of the University spring break. All the committees have been at work for nearly three months and it looks as tho' the 13th will be the best yet. As they say in Iowa, "The 13th starts the 14th."

Taiwan

Another chapter in the book of international goodwill through round dancing was achieved



Chinese and American couples learn basic steps at a round dance workshop held in Taipei.

on November 23, 1974. The first Round Dance Workshop for Chinese and Americans was conducted in Taipei by Ray Brown and was sponsored by the Ding How Square Dance Club. The afternoon session was devoted primarily to teaching current dances to those



The banner of the Ding How Square Dance Club of Taipei includes both Chinese and American flags and the name of the club in Chinese.

who had completed basics. The evening session was open to all personnel regardless of prior round dance experience. It included both Chinese and American couples and was designed to orient new dancers into the world of round dancing. Several of the Chinese couples participating did not speak or understand English and so Ray had to learn a few Chinese words to help them count. With the assistance of all present, a full three-hour
(Please turn to page 57)

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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING

March, 1975

THE PRAIRIE PROVINCE OF CANADA is our destination this month. We're going to visit the city of Saskatoon in Saskatchewan and do a bit of square dancing with one of Martin and Terry Mallard's clubs in the area. The calls Martin has submitted for this column are those he uses at the club dances where he calls. They're not necessarily original — just favorites of Martin and his dancers.

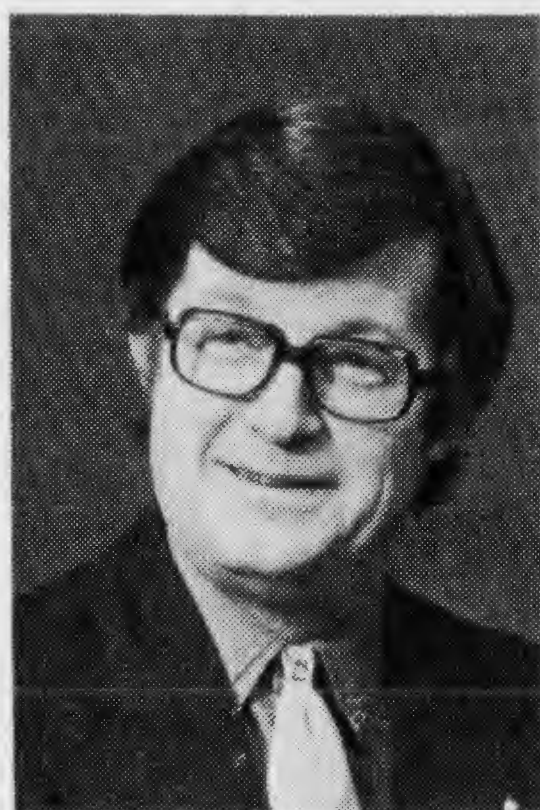
Heads slide thru
Pass thru
Circle four to a line
Pass thru
Wheel and deal
Star thru
Centers pass thru
Cloverleaf
New centers
Left square thru three quarters
Pass thru
Boys run
Scoot back
Boys run
Dive thru
Square thru three quarters
Left allemande

(62)
Heads square thru
Right and left thru
Dive thru
Swing thru
Box the gnat
Right and left thru
Pass thru
Circle four to a line
Pass thru
Boys run
All eight circulate
Boys run
Pass thru
Boys run
All eight circulate
Boys run
Pass thru
Wheel and deal
Swing thru
Turn thru
Left allemande
(Can use girls run instead of boys)

Heads pass thru
Partner trade and one quarter more
Box the gnat
Right and left thru
Pass thru
Curlique
Cast off three quarters
Scoot back
Boys run
Bend the line
Slide thru
Pass thru
Trade by
Half square thru
Bend the line
Swing thru
Spin the top
Right and left thru
Square thru three quarters
Trade by
Left allemande

Heads flutter wheel
Curlique
Walk and dodge
Spin chain thru
Girls circulate two times
Star thru
Wheel and deal
Double pass thru
First two left
Next two right
Pass thru
Bend the line
Pass thru
Tag the line in
Curlique
Men run right
Swing thru
Men run right
Men circulate
Wheel and deal
Dive thru
Pass thru
Curlique
Swing thru
Men trade
Ends circulate
Men run right
California swirl
Pass thru
Wheel and deal
Star thru
Lead to the right
Left allemande

(45)
 Heads square thru
 Square thru with the sides
 Bend the line
 Square thru
 Centers square thru
 Separate just about around one
 Left allemande



**MARTIN
 MALLARD**

As is the case with many callers who have been in the square dance activity for a long period of time, Martin Mallard's calling career followed closely upon the heels of his introduction to square dancing. In the fall of 1955, after only a few dances, he enrolled in a callers' class and by the next year he was calling for a beginners' group which became the Hoot 'n' Hollers. Other clubs followed and soon Martin was calling five or six nights a week, a routine he still maintains. Martin has been an active leader and officer in Hub City Square and Round Dance Association for many years; he has been on staff at many International Conventions and was general chairman in 1966 when the affair was held in Saskatoon. He has also been on staff at Upper Canada Caper and together with Earle Park he has conducted a callers' college in Regina for two years. Martin's activities include numerous calling tours in Canada and the Northern United States, callers' workshops, and featured caller for the Hawaii State Festival. Martin is an employee of the National Research Council of Canada and his wife, Terry, works at the University of Saskatchewan. They have two children and one grandchild. They have always emphasized that they enjoy square dancing so much because they truly feel that "Friendship is Square Dancing's Greatest Reward."

Heads right and left thru
 Rollaway half sashay
 Slide thru
 Curlique
 Scoot back
 Cast off three quarters
 Scoot back
 Swing thru
 All eight circulate
 Spin the top
 Boys trade
 Girls trade
 Right and left thru
 Slide thru
 Left allemande

(65)
 Head gents and corner girl square thru
 Split two round one line of four
 Square thru
 Trade by
 Square thru three quarters
 Centers pass thru
 Centers in
 Cast off three quarters
 Square thru
 Centers square thru three quarters
 Centers in
 Cast off three quarters
 Pass thru
 Wheel and deal
 Centers right and left thru
 Full turn to outside two
 Swing thru
 Turn thru
 Left allemande

Heads curlique
 Walk and dodge
 Circle four to a line
 Slide thru
 Swing thru
 Turn and left thru
 Dive thru
 Swing thru in middle
 Turn and left thru
 Pass thru
 Swing thru
 Boys run
 As couples trade (wheel across)
 Wheel and deal
 Pass thru
 Trade by
 Spin chain thru
 All eight circulate
 Turn and left thru
 Slide thru
 Cross trail thru
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Heads turn thru
 Separate around one
 To the middle turn thru
 Left turn thru
 Turn thru
 Cloverleaf
 Turn thru
 Left turn thru
 Turn thru
 Cloverleaf
 Turn and left thru
 Pass thru
 Swing thru
 Boys trade
 Turn and left thru
 Pass thru
 Trade by
 Left allemande

(67)

Heads slide thru
 Turn thru
 Left turn thru
 In the middle turn thru
 Centers in cast off three quarters
 Star thru
 Centers in
 Cast off three quarters
 Star thru
 Centers square thru three quarters
 Left swing thru
 Girls run left
 Couples circulate
 Wheel and deal
 Dive thru
 Pass thru
 Left allemande

Heads flutter wheel
 Sweep one quarter
 Pass thru
 Curlique
 Cast off three quarters
 Boys circulate
 Girls trade
 Swing thru
 Girls circulate
 Boys trade
 Swing thru
 All eight circulate
 Scoot back
 Boys trade
 Spin the top
 Right and left thru
 Slide thru
 Right and left thru
 Square thru three quarters
 Trade by
 Slide thru
 Square thru three quarters
 Partner trade
 Half square thru
 Trade by
 Left allemande

Heads right and left thru full turn
 Separate round one to line of four
 Pass thru
 Tag the line out
 Bend the line
 Centers square thru three quarters
 Split two around one line of four
 Pass thru
 Tag the line in
 Box the gnat
 Right and left thru
 Flutter wheel
 Sweep one quarter more
 Pass thru
 Square thru three quarters
 Centers in
 Cast off three quarters
 Square thru
 Centers square thru three quarters
 Centers in
 Cast off three quarters
 Swing thru
 Spin the top
 Right and left thru
 Square thru three quarters
 Trade by
 Left allemande

SINGING CALL

GOODBYE MY LADY LOVE

By Rocky Luminais, Metairie, Louisiana

Record: Top #25306, Flip Instrumental with Rocky Luminais

OPENER, MIDDLE BREAK, ENDING

Four ladies chain
 Go straight across that ring
 You rollaway circle round the ring
 Four ladies rollaway circle left and
 Left allemande the corner
 Weave around the ring
 Well goodbye my lady love
 Farewell my turtle dove
 Meet your darling and do a do sa do
 Promenade her back to me
 Love her so tenderly
 Well goodbye my lady love goodbye

FIGURE:

Heads square thru
 Heads square thru four hands
 Around the ring
 Do sa do one time around and then
 Swing thru and when you're thru
 Boys run right
 Couples circulate one time
 Do a wheel and deal pass thru
 Trade by that corner swing
 Left allemande new corner
 Promenade that ring sing
 Goodbye my lady love
 Farewell my turtle dove
 Goodbye my lady love goodbye

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

REAL TRUE LOVE'N — Hi-Hat 931

Choreographers: Jess and May Sasseen

Comment: An easy level two-step with unusual music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY TILT facing RLOD, —, Touch, —;

PART A

- 1-4 Back, Lock, Back, Lock; Back, Back, Turn In, Cross Thru to face LOD in OPEN; Step, Brush Away, Step, Brush Together; Step, Brush Away, Step, Brush Together to end in BUTTERFLY TILT facing RLOD;
- 5-8 Repeat action meas 1-4 except end in CLOSED M face WALL;
- 9-12 Side, Close, Fwd, —; Side, Behind, Side, Front; Side, Close, Back, —; Side, Behind, Side, Front end BANJO M facing LOD;
- 13-16 Fwd, Close, Back to CLOSED M face WALL, —; Side, Close, Side, Close; Rock Side, Recov, Thru to face LOD Lead Hands joined, —; (Twirl) Fwd, —, 2 to SEMI-CLOSED facing LOD, —;

PART B

- 17-20 Fwd Two-Step; Fwd Two-Step; Change Sides Two-Step to LEFT-OPEN; M's L & W's R hands joined Circle Two-Step to face M facing COH;
- 21-24 Two-Step to TAMARA; Arnd Two-Step M's L & W's R hands joined; Two-Step to TAMARA; Two-Step Arnd end facing RLOD in SEMI-CLOSED;
- 25-28 Starting in SEMI-CLOSED M on outside facing RLOD repeat action meas 17-20 end with M facing Wall;
- 29-32 Repeat action meas 21-24 except to end in BUTTERFLY M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1 BUTTERFLY M facing WALL Side, Close, Chug, —.

THE GOSPEL — Hi-Hat 931

Choreographers: Leo and Peggy Landoll

Comment: A novelty dance routine for the experienced dancer.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step to CLOSED M face WALL; Side, —, Draw, —; —/Close, Point, Touch to SEMI-CLOSED, —;
- 5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face WALL;
- 9-12 Turn Two-Step; Turn Two-Step M face WALL; Side, Behind, Side, Thru; Pivot, —, 2 M face LOD, —;

- 13-16 Fwd, Close, Back, —; Back, Close, 1/4 R Turn M face WALL, —; Side, —, Draw, —; —/Close, Point, Touch to SEMI-CLOSED, —;

PART B

- 1-4 Step, —, Brush, —; Run, 2, 3 to OPEN, —; Rock Apart, —, Recov, —; Change Sides, 2, 3, to LEFT-OPEN facing LOD, —;
- 5-8 From LEFT-OPEN repeat action meas 1-4 Part B except to end in OPEN;
- 9-12 Step, —, Swing, —; Spin Manuv, 2, 3 to CLOSED M facing RLOD, —; Pivot, —, 2 M face WALL, —; Rock Side, Recov, Draw, —;
- 13-16 Side, Behind, Side, Front; Side, Behind, Side, Front to SEMI-CLOSED; Walk Fwd, —, 2, —; Fwd, Close, Back, Close;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-2 SEMI-CLOSED Fwd Two-Step; 1/4 R Turn M face WALL, Apart, Point, —.

IN LOVE AGAIN — Grenn 14205

Choreographers: Max and Nancy Nosker

Comment: A pleasant waltz and the tune is the old favorite "Falling In Love Again."

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

DANCE

- 1-4 Waltz Away, 2, 3; (L Face Wrap) Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Manuv, 2, 3 end M facing RLOD in CLOSED;
- 5-8 (R) Waltz Turn; (R) Waltz Turn end in SIDECAR M facing RLOD; Cross, Side, Close to BANJO; Cross, Side, Close to BUTTERFLY;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;
- 17-20 Side, Behind, Side; Thru, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;
- 21-24 Repeat action meas 17-20 except to end in CLOSED
- 25-28 (Whisk) Fwd, Side, XIB to SEMI-CLOSED; Fwd Waltz; Fwd Waltz; Thru, Side, Close M face WALL;
- 29-32 Dip, —, —; Manuv, 2, 3 face RLOD; Pivot, 2, 3 to SEMI-CLOSED; Thru, Face, Close to BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-5 Waltz Away, 2, 3; Waltz Together, 2, 3 M face WALL; (Twirl) Side, Behind, Side; Thru, Face, Close; Apart, Ack, —.

OUT THERE — Grenn 14205

Choreographers: Jim and Ethel Sudborough

Comment: Not a difficult two-step with peppy music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL in LOOSE-CLOSED; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED, —;
- 5-8 Fwd, Close, Back, —; Back, Close, Fwd, —; Roll LOD, —, 2, —; 3, —, 4 to OPEN facing LOD, —;

PART B

- 9-12 Side, —, Behind, —; Side, Step, Step, —; Side, —, Behind, —; 1/4 R Turn face WALL in BUTTERFLY, Step, Step, —;
- 13-16 Toe, —, Heel, —; Cross, Side, Cross, —; Toe, —, Heel, —; Cross, Side, Cross end in SEMI-CLOSED, —;

PART C

- 17-20 Fwd Two-Step; Fwd Two-Step end in Butterfly M face WALL; Apart, Close, Together to BUTTERFLY BANJO, —; Wheel Arnd, 2, 3 end M facing WALL in BUTTERFLY, —;
- 21-24 Apart, Close, Together to BUTTERFLY SIDECAR, —; Wheel Arnd, 2, 3 M face WALL in BUTTERFLY, —; Side, Behind, Side, Front to SEMI-CLOSED; Walk Fwd, —, 2, —;

SEQUENCE: A — B — C — A — C — A — B — C — A — C plus Ending.

Ending:

The last time thru Part C eliminate meas 24 and Step Apart, —, Point, —.

WHO'S SORRY NOW — Grenn 14203

Choreographers: Ralph and Jeanette Kinnane

Comment: Not a difficult two-step even though a Tamara position is used. The music is the usual good big band sound of the Grenn label.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

DANCE

- 1-4 Walk Fwd, —, 2, —; Side, Close, Cross to SIDECAR, —; Point, —, Behind, Side to end facing LOD in SEMI-CLOSED; Fwd, Lock, Fwd end in CLOSED M face WALL, —;
- 5-8 Side, Close, Side, Point; Behind, Side, Thru, —; Turn Two-Step; Turn Two-Step end M facing LOD;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;
- 17-20 Side, Close, Apart, Point; Fwd, Close, Fwd end in TAMARA, —; Release M's L and W's R handhold (Circle L end in LEFT-OPEN facing RLOD) Side, Close, Fwd, —; (Continue circling L end in CLOSED) Side, Close, Back end in CLOSED facing RLOD, —;
- 21-24 Side, Close, Cross to SIDECAR, —; Recov, Side, Cross to BANJO M face DIAGONAL RLOD & WALL, —; Wheel, 2, 3, —; 4, 5, 6 end in CLOSED M face WALL, —;

- 25-28 Side, Close, Fwd, —; Rock Fwd, Recov, Back, —; Side, Close, Back, —; Rock Back, Recov, Fwd, —;
- 29-32 Side, Behind, Side, Front; Pivot, —, 2, — M face WALL; Turn Two-Step; Turn Two-Step end M facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Close, Side, Close; Apart, —, Point, —.

WHERE IS YOUR HEART — Grenn 14203

Choreographers: Chet and Barbara Smith

Comment: Smooth waltz routine with twelve measures repeated. The music has the big band sound.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED facing LOD, Touch, —;

DANCE

- 1-4 Fwd, Fwd/Rise to face WALL in CLOSED, Draw; Side, Behind, Side to SEMI-CLOSED facing LOD; Fwd, Fwd/Rise to BANJO M face LOD, Draw; Twinkle, 2, 3 end in SIDECAR;
- 5-8 Twinkle, 2, 3 to BANJO; Cross, Touch end in CLOSED M facing LOD, —; (L) Waltz Turn; (L) Waltz Turn end in SEMI-CLOSED facing LOD;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL;
- 17-20 Side, Behind, Side to SEMI-CLOSED; Fwd, Flare, —; Cut, Back, Cut; Back, Rock Back, Recov to CLOSED M facing WALL;
- 21-24 Repeat action meas 17-20;
- 25-28 Dip Back, —, —; Recov 1/4 R Turn M facing RLOD, Side, Close; Pivot, 2, 3 to SEMI-CLOSED facing LOD; Manuv to CLOSED with M facing RLOD, Side, Close;
- 29-32 Pivot, 2, 3 to face LOD in SEMI-CLOSED; Pickup to CLOSED, Fwd, Close; (L) Waltz Turn; (L) Waltz Turn end in SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1 Fwd, (Twirl) Close, Apt.

Records and cue sheets that are printed in this section of the Workshop are those sent in by the various square and round dance record labels. We invite all record manufacturers to submit their round dance releases (records and cue sheets). We sometimes receive several releases during the month on one label. When this occurs and we do not have space to include them here, they are reviewed in the On the Record section.

Give these two a try. They are from Ed Fraidenburg, Midland, Michigan.

Heads lead right, circle to a line
Right and left thru
Pass thru, tag the line
Zoom, peel off
Turn and left thru
Cross trail, left allemande

Four ladies chain
Heads turn thru, cloverleaf
Double pass thru, centers in
Cast off three quarters
Right and left thru
Square thru four hands
Trade by, left allemande

Here are a couple sent to us from Gene Pearson, Groves, Texas.

Heads flutter wheel, curlique
Walk and dodge, swing thru
Boys trade, star thru
California twirl, do sa do
Fan the top, all eight circulate
Boys run, bend the line
Right and left thru, flutter wheel
Slide thru, left allemande

(62)
Heads spin the top, boys run
Wheel and deal, pass thru
Star thru, spin the top
Eight circulate, boys run
Wheel and deal, swing thru
Spin the top, right and left thru
Pass thru, bend the line
Spin the top, all eight circulate
Boys run, wheel and deal
Right and left thru
Left allemande

CONTRA CORNER

SPANKING JACK

By Ralph Page

Formation: 1-3-5 etc., couples active and crossed over

Record: Shaw 177

Intro — — — —, With the couple below right hand star

1-8 — — — —, Left hand star come back to place

9-16 — — — —, Active couples go down the center

17-24 — — — —, Turn alone come back to place

25-32 — — — — Cast off, new couple below circle four

33-40 — — — —, Circle right then let them go

41-48 — — — —, With the couple above right and left thru

49-56 — — — —, Right and left back and let them go *

* Caller indicates CROSS OVER every second and alternate sequence thru the dance.

MEN LEAD

By Dick Clements, Lajes Field, Azores Islands.
Heads half sashay and
Flutter wheel (men lead)
Star thru, circle four to a line
Forward and back, half sashay
Flutter wheel (men lead)
Star thru, partner trade
Circle four to a line
Two ladies chain across
Half sashay, flutter wheel (men lead)
Slide thru, allemande

These two are by Trent Keith, Memphis, Tennessee.

(45)
Sides square thru
Square thru the outsides
California twirl twice
Left allemande

(67)
Sides to the right
Circle to a line
Right and left thru
Half square thru, U turn back
Box the gnat, slide thru
Left allemande

SINGING CALL

I'M NOBODY'S BABY

By Monty Wilson, Malibu, California

Record: MacGregor #2162, Flip Instrumental with Monty Wilson

OPENER, MIDDLE BREAK, ENDING

All four ladies chain three quarters

Around the ring

Chain those ladies straight across

Walk all around the corner girl

See saw round your own

Back to the corner box the gnat

Then weave the ring you roam

Cause nobody wants me

Do sa do and promenade

Won't someone hear my plea

And take a chance with me because

I'm nobody's baby now

FIGURE:

Heads right and left thru

Then rollaway my friend pass thru

Round one to a line of four

Why don't you join hands and

Circle walking round you go

Allemande left alamo style

And balance to and fro

Turn partner by the right and

You go left allemande

Come back do sa do and promenade

Won't someone hear my plea

And take a chance with me because

I'm nobody's baby now

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SEVENTY BASIC (75)

By Jeanne Moody, Salinas, California.

Four ladies chain three quarters
Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Star thru, centers pass thru
Square thru three quarters
Trade by, do sa do to a wave
Girls trade, swing thru
Boys run, tag the line
Girls turn back, star thru
Wheel and deal, left allemande

Bill Armstrong, Los Angeles, California, sent us these two dances.

Heads lead right, circle to a line
Just one and four ladies chain
Just two and three flutter wheel and
Spin the top, one and four star thru
Swing thru and
Everybody go right and left grand

(45)

Heads lead right, circle to a line
One and four left square thru and
On the fourth hand box the gnat
Two and three star thru and
Square thru three quarters
On the third hand box the gnat
Grand right and left

CHEROKEE ROAD (42)

By Ken Down, Scotia, New York

Heads right and left thru
Cross trail thru
Separate go around two make a line of four
Just the boys roll a half sashay
Just the girls roll a half sashay
Just the centers roll a half sashay
Everyone roll a half sashay
Left allemande

These two are a bit different from John Ward, Alton, Kansas.

(65)

Heads square thru four hands
Do sa do to an ocean wave
Swing thru, cast off three quarters
Form new waves, everybody circulate
Swing thru, cast off three quarters
Form new waves, everybody circulate
Swing thru, cast off three quarters
Form new waves, everybody circulate
Change hands, left allemande

Heads square thru four hands
Swing thru, scoot back
Boys double circulate
Swing thru, scoot back
Boys double circulate
Change hands, left allemande

Try these two breaks by Karl Heinrich Fischle, Stromeyerstr, West Germany.

Allemande left like allemande thar
Go right and left make a star
Shoot the star and curlique to
Alamo style, turn the next by the left
A full turn around and a quarter more
Grand right and left

Grand right and left
Meet your own with a curlique to
Alamo style, do a spin chain thru
(Half right, three quarters left
Girls star across, three quarters left)
The boys run right
Left allemande

PEEL OFF AND A QUARTER MORE (75)

By Bruce Welsh, New Orleans, Louisiana

Heads lead right
Circle to a line
Pass thru, tag the line
Peel off and a quarter more
Left allemande

SINGING CALL

THE OLE MAN FROM THE MOUNTAIN

By Bill Volner, Sikeston, Missouri

Record: Thunderbird #111, Flip Instrumental
with Bill Volner

OPENER, MIDDLE BREAK, ENDING

The four little ladies promenade
Go walking round the land
Box the gnat at home
Swing that handsome man
Join hands and circle left
Go walking round the ring
Allemande left the corner
Weave around the ring
Yeah the ole man from the mountain
Is coming home home home
Swing the partner round and round
Promenade her home
Get rid of Joe the grinder
You better be home alone
Cause the ole man from the mountain
Is coming home

FIGURE:

Head two couples promenade three quarters
Around the square
Two and four do a right and left thru
Turn that lady there slide thru
Curlique walk and dodge and then
Star thru do right and left thru
Why don't you slide thru
Swing the corner lady round and then
Allemande left new corner
Then promenade my friend
Get rid of Joe the grinder
And you better be home alone
Cause the ole man from the mountain
Is coming home

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

MEANDER (47)

By Darrell Hedgecock, San Jose, California

Allemande left
Ladies star right once around
Turn same one by the left, gents swing in
Allemande thar, shoot that star
Go full around, men star right
Once around, allemande left
Promenade, heads wheel around
Pass thru, bend the line
Box the gnat, hang on
Half square thru, U turn back
Star thru, pass thru
Bend the line
Box the gnat, hang on
Half square thru, ladies turn back
Promenade single file (all eight)
Ladies step ahead, promenade your man
Sides wheel around, pass thru
California twirl, cross trail
Left allemande

TRADING POST

By Rod Bradish, Tonawanda, New York

Sides half square thru
Do sa do to a wave
Swing thru, eight circulate
Trade the wave, left swing thru
Eight circulate, trade the wave
Right and left thru
Left allemande

SINGING CALL

THAT SONG IS DRIVING ME CRAZY

By John Swindle, Smyrna, Georgia

Record: Wild West #1-21, Flip Instrumental with
John Swindle

OPENER, MIDDLE BREAK, ENDING

Circle left

Well that song is driving me crazy
I've got to hear it again

Do an allemande left that corner

Come back a do sa do now

Left allemande weave that ring

Well it's a simple little song

That you can sing along

Do sa do and you promenade

Well play that crazy little song

Again for me

FIGURE:

Head couples promenade

Get half around that ring

Side pair a right and left thru

Why don't you star thru

California twirl

That corner lady swing now

Left allemande then weave the ring

Well it's a simple little song

That you can sing along

Do sa do and you promenade

Well play that crazy little song

Again for me

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.



SINGING CALLS

WALK RIGHT BACK — Thunderbird 110

Caller: "Singing" Sam Mitchell Tempo: 130

Synopsis: (Break) Sides face grand square — four ladies chain across — turn the girls with left hand round — chain her back — keep this girl promenade (Figure) One and three promenade halfway — down the middle curlique — boys run — square thru three quarters — trade by — do sa do corner — swing thru two by two — boys trade — swing — promenade.

Comment: One of the better singing calls released by Thunderbird. Sam does a nice job. Tune may have to be practiced by callers to establish melody. Sam carries melody while Guitar roams.

Rating: ☆☆+

JESSIE POLKA — Blue Star 1998

Caller: Vaughn Parrish Tempo: 130

Synopsis: (Figure) Side couples arch — heads go right and duck under — dip and dive around the square — corner allemande — put arm around partner — star promenade her do Jessie Polka dance — heel and toe — girls roll back one — when meet corner girl swing — promenade her home.

Comment: A revival of an old dance number very popular in the 50's. Dance will have to be taught. Music usual Blue Star Band. Could be used for class work or even for clubs.

Rating: ☆+

GOODBYE MY LADY LOVE — Top 25306

Caller: Rocky Luminais Tempo: 128

Synopsis: Complete call printed in Workshop.

Comment: A re-release of this tune. A snappy recording that is good for dancing. A nice tune to have floor respond by singing with caller. Figure is average.

Rating: ☆☆

LOVE IS ALL WE NEED — FTC 32003

Caller: Ed Fraidenburg Tempo: 128

Synopsis: (Break) Circle left — allemande corner — go forward two — turn back one — swing — men star left — turn thru — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave — cast off three quarters — boys run right
(Please turn to page 52)

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CALLER of the MONTH



Tom Vititow — Plattsburgh, N.Y.

SIX YEARS IN SQUARE DANCING and five and one half years as a caller! That's the background of Tom Vititow of Plattsburgh, New York.

Although interested in all phases of square dancing, Tom and Bev feel that they have themselves booked about as full as possible at the present time and still have time to devote to raising their family. They are the parents of five children ranging in age from nine through 15 and all five square dance. Tom and Bev conduct a teen club which is run as a caller-run club.

Things have snowballed for Tom and Bev in square dancing. Tom calls five nights a week minimum and owns a five chair barbershop which is open six days a week and three evenings until 8 p.m. Tom does admit that on slow days he can read and push blocks around in order to keep up with the new calls. However, he is interested in teaching rounds and in contras but there isn't enough time to become as deeply involved in these phases of the activity as he would like.

Tom is president of the Champlain Valley Callers Association and has appointed an education chairman. A class is set up each month



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John and Wanda Winter

WW #313

"BAD SITUATION"

By: Beryl Main



Beryl Main

and conducted by one of the caller members who has something to offer the newer members. The program may be on music, choreography, timing or other subjects of interest. Tom has taught two classes on choreography at these meetings.

Although he has taped dances with the idea of recording them, Tom has not been satisfied with what he has done. He feels that there was always some little thing he could have done better. Tom has teamed with Al Brundage for two three-day weekends at Al's camp-

ground, "Chestnut Lake," in New Jersey and also did the "Penthouse Weekend" at the same location.

As Tom says, "I am interested in all phases of square dancing from teaching squares, rounds, contras and progressive squares to traveling and perhaps someday teaching callers. The only drawback is the lack of time to devote to all of these segments of the activity."

(LETTERS, continued from page 3)

ing and serve mainly to "show up" normally good dancers who have failed to attend Joe



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R. H. Owings

San Juan Capistrano, California

Dear Editor:

Shirley and I want to thank you for featuring me as Caller of the Month in the December issue of SQUARE DANCING. It certainly was a pleasant surprise. It's also nice to know that one of my dancers, Jean Babcock, considered me worth "turning in!" Again, thank you and if you're ever in the area and see a Buick wagon with two magazines on the dash, SQUARE DANCING and NEW ENGLAND CALLER—WAIT! I'll be right back!

Archie Howell

Canton, Massachusetts

Dear Editor:

I think our answer will help as our reason for dropping out (of square dancing) is really very simple. We really loved the activity and the friendships we formed. We became in-

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volved and hooked to the point of boring our non-dancing friends with square dance talk. We had to turn down invitations to their affairs because we had made plans to attend and visit that wonderful caller . . . Family affairs and picnics were postponed for us because we were on a committee and just had to be there. . . . We saw less and less of our dear friends, tried skipping a few dances and returned to old friends, then back to dancing and ended up breaking down the squares. First our square dance friends were amused and then

downright annoyed with us. We felt miserable and plunged back in again and once again found ourselves out of touch with our old non-dancing friends. We then tried doing both and found it didn't work. So, we made the decision to drop out and started teaching two nights a week. We are turning out enthusiastic dancers who may hang in there. One has to make a choice if they are people like us. In order to dance well one has to give one's "all" to dancing. Now, our good friends that we met square dancing haven't found the

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time for us. It becomes a two-faced line. It isn't the dancers' fault or the club's fault or the caller's fault, or the level of dancing. One stays with one group or another because there isn't time for both sides. Asked why we didn't ask our friends to dance—believe me we tried. Face it, not all people enjoy golf or dancing. We chose our friends because they are dear to us so no hard feelings to our square dance friends because we love you too. We will visit but we won't square up with you because we are no longer considered to be good dancers.

This is what it is all about. We received this answer when we asked others why they have dropped out. Now, the only way to get them back is if you care enough not to put them down when they try hard to share their time with both sides.

Sally and Bob Morgan
Grants Pass, Oregon

Dear Editor:

I've just received the October '74 edition of SQUARE DANCING and would like to reply to Mrs. Judy Willard of Ohio, who asked for



John
Hendron



Ken
Anderson



Jim
Coppinger



Elmer
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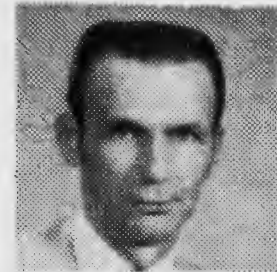
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LOVE WITH YOU**
By Al Brundage

RB 179 BACK HOME AGAIN
By Bob Vinyard

RB 178 LOVE TRAIN
By Elmer Sheffield

RB 177 SWEET BABY JANE
By Jim Coppinger

RB 175 LOVE'S GONNA LIVE HERE
By Allen Tipton

**Red Boot has purchased the Jay-Bar-Kay Label
Ken Anderson will continue to record on the label**

a list of singing calls indexed according to movements. May I recommend "Square Dance Records with Tabulated Basic Movements," produced by Alan Bedford of the Callers' Club of Great Britain. This listing covers singing calls by most square dance record companies showing the Basics 1-75 plus any additional movements in the dances. There is a quick reference if you only need dances involving the first 50 Basics. Write to Alan Bedford, 29 Braeside Road, Streatham Vale, London SW16 5BG, England.

John Smith
Middlesex, England

Dear Editor:

Any club, caller or class wanting to economize on making coffee might like to try using coffee filters (Star Brand is available at Safeway stores in this area) and, using a blender or coffee mill, pulverize half the amount of coffee usually used. Put two coffee filters in the basket of a coffee maker larger than 8 or 10 cups and make coffee as usual—either percolate or drip method. Besides using half as much (or less) coffee, depending on your preference, the coffee will be oil and sediment free. There are further instructions on the back of the filter package. The filter company is Star Filter Division, Economics Laboratory Inc., P. O. Box 141, Northeast Station, Livonia, Michigan 48152.

Larry and Daryl Alford
Cheyenne, Wyoming 82001

(BIG EVENTS - 1975, continued from page 14)

July 20-25—SIOASDS Asilomar S/D Vacation, Pacific Grove, California

July 23-24—1st Annual N.Y. State S/R/D Convention, Onondaga Co. War Memorial, Syracuse, New York

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Heck Among the Herd
- SC 313 Katy/Bubbles

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Aug. 1-2—3rd Annual S/R/D Festival, Marble Falls Convention Center, Harrison, Arkansas

Aug. 1-3—2nd Annual Summer Workshop, Hospitality Motor Inn, Toledo, Ohio

Aug. 3-8—Round A Rama Institute, Memorial Union, Indiana U, Bloomington, Indiana

Aug. 4-9—22nd B.C. S/D Jamboree, Penticton, British Columbia, Canada

Aug. 6-9—13th Annual Overseas Dancers Reunion, Las Vegas, Nevada

Aug. 7-9—Canadian R/D Festival, York University, Toronto, Ontario, Canada

Aug. 8-9—13th Annual Mississippi Gulf Coast S/D Festival, Buena Vista Hotel, Biloxi, Mississippi

Aug. 8-10—Monterey S/D Festival, Martin

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Aug. 23-31—S/D Festival, Spring Gulch Square Barn, New Holland, Pennsylvania

Aug. 29-30—7th Land of the Sky Festival, Civic Center, Asheville, North Carolina

Aug. 29-31—7th Annual ASRDF Convention, Calgary, Alberta, Canada

Aug. 29-Sept. 1—4th Annual Trailer-Camper S/R/D Weekend, Hidden Valley Campground, Archbold, Ohio

Aug. 29-Sept. 1—Labor Day Weekend, Indian Brave Camp, Harmony, Pennsylvania

Aug. 30-Sept. 1—9th Western Style S/D Festival, Hoedown Island, Slade, Kentucky

Aug. 31—2nd Annual Muscular Dystrophy Telethon Benefit, Memphis, Tennessee

Sept. 6—3rd Golden Triangle S/D Roundup, Brockville, Ontario, Canada

Sept. 20—11th Annual ORA Fall Roundup,

Bell Memorial Auditorium, Augusta, Georgia
Sept. 20—9th Annual Jamboree, Belleville, Ontario, Canada

Sept. 20-27—Septemberfest 7th Annual Festival, Kentucky Dam Village State Park, Gilbertsville, Kentucky

Sept. 26-28—3rd Annual Fallin' Leaves Frolic, Potawatomi Inn, Pokagon State Park, Angola, Indiana

Sept. 26-28—4th Annual Flaming Leaves S/D Festival, Olympic Arena, Lake Placid, New York

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Oct. 31-Nov. 1—Pumpkin Festival, VFW Club,
Owatonna, Minnesota
Nov. 1—29th Annual State Festival, Myriad
Center, Oklahoma City, Oklahoma
Nov. 8—No. Central Dist. Fall Festival, Con-
tinental Gym, Ponca City, Oklahoma

- Nov. 14-15—13th Annual Mid-South Festival,
Rivermont Hotel, Memphis, Tennessee
Nov. 15—N.W. District Fall Festival, Fair-
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(RECORDS, continued from page 40)

— right and left thru — star thru — pass thru
— U turn back — swing — left allemande —
promenade (Alternate Figure) Four ladies
chain three quarters — promenade — heads
wheel around — square thru the two you
found four hands — trade by — curlique —
scoot back — swing — promenade.

Comment: A real western tune that has to have volume increased for dancers to respond. Recording seems weak. Good action on dance movement and smoothly executed.

Rating: ☆+

I'M NOBODY'S BABY — MacGregor 2162

Caller: Monty Wilson Tempo: 126

Synopsis: Complete call printed in Workshop.

Comment: Nice instrumental. Monty Wilson does a fine job of calling. Easy dance. Can be used for beginners' level.

Rating: ☆☆☆

NIGHT TRAIN TO MEMPHIS — Red Boot 173

Caller: John Hendron Tempo: 130

Synopsis: (Break) Four ladies chain — join hands circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left — left allemande — do sa do partner — left allemande — come back one promenade (Figure) Heads promenade halfway — down the middle curlique — boys run — right and left thru — dive thru — pass thru — right and left thru — star thru — flutter wheel — reverse your flutter — take that girl and promenade.

Comment: A re-issue of an old standard. Nice use of Reverse Flutter Wheel. Closely timed dance. Music good and most callers can use. Interesting introduction with train whistle.

Rating: ☆☆

THAT SONG IS DRIVING ME CRAZY —

— Lore 1147

Caller: Stan Ruebell Tempo: 130

Synopsis: (Break) Four men reverse flutter wheel full around go — home do sa do — do paso — partner left — corner right — partner allemande thar — men back up — shoot star — weave by one — swing — allemande new corner — promenade (Figure) Head two square thru four hands — split two around one — make a line — forward eight — come on back — ends box the gnat — pull by —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by an extremely competent reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewer. Symbols used indicate as follows: ☆ Average, ☆☆ Above Average, ☆☆☆ Exceptional, ☆☆☆☆ Outstanding.

swing corner — allemande new corner — do
sa do own — promenade.

Comment: Two songs this month with this tune.
Use of reverse of flutter may have to be ex-
plained. Stan seems to enjoy calling this
number. Easy figure. Rating: ☆☆

I COULDN'T BELIEVE IT WAS TRUE —

Red Boot 174

Caller: Bill Volner

Tempo: 128

Synopsis: (Break) Walk around that corner —
come back do paso — turn partner left —
corner right — partner left — make an alle-
mande thar — back up around the land —
slip the clutch — left allemande — weave ring
— do sa do — promenade (Figure) Head two
couples promenade halfway — lead to right
circle four — make a line — rock it up and
back — right and left thru — pass thru —
tag the line — turn in — box the gnat — cross
trail thru — swing corner — promenade.

Comment: Nice rhythmic movement on dance.
Use of Tag the Line figure helps dance. Bill
uses a backup of voices on called side. Good
music with strong beat. Rating: ☆☆☆

THAT SONG IS DRIVING ME CRAZY —

Wild West WW1-21

Caller: John Swindle

Tempo: 132

Synopsis: Complete call printed in Workshop.

Comment: One of the better numbers recorded
by Wild West. Tempo should be slowed for
better dance execution. John Swindle does a
nice job on called side. Rating: ☆☆☆

LOVE — MacGregor 2161

Caller: Ralph Hill

Tempo: 126

Synopsis: (Break) Grand parade (Figure) Head
two couples flutter wheel — curlique — walk
and dodge — corner star thru — right and left

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thru — star thru — left allemande corner — turn thru — star thru with corner — swing her once — promenade home.

Comment: Nice use of Grand Parade movement on introduction. Hand movement from turn thru to a star thru not comfortable. Better music than recent recordings.

Rating: ☆☆

SHE CALLED ME BABY — Thunderbird 112

Caller: "Singing" Sam Mitchell Tempo: 130

Synopsis: (Break) Four ladies promenade — box the gnat — do sa do — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru go two by two — boys run — half tag — trade and roll — right and left thru — swing corner — left allemande — promenade.

Comment: Lots of dance action with half tag, trade and roll used in figure. Music is Thunderbird all the way. Dance timed to allow proper execution. Instruction sheet tells how to do dance movement.

Rating: ☆☆

U.S. of A. — Wild West WW1-24

Caller: Larry Jack Tempo: 134

Synopsis: (Break) Circle left — walk around corner — seesaw own — men star right one time — left allemande corner — home do sa do — left allemande corner — promenade own (Figure) Heads flutter wheel across — same two curlique — walk and dodge — circle four — make a line — go up and back — pass thru — wheel and deal — substitute — square thru three quarters — swing corner — promenade.

Comment: Dance moves right along. Timing is not comfortable. Tune could be called a patriotic number for square dancers. Organ helps in instrumental.

Rating: ☆

OLD MAN FROM THE MOUNTAIN — Hi-Hat 443

Caller: Dick Houlton Tempo: 130

Synopsis: (Break) Four ladies chain three quarters — four ladies chain — all eight flutter wheel — join hands circle left — rollaway — weave ring — do sa do — promenade home (Figure) One and three right and left thru —

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flutter wheel — sweep one quarter — pass thru — make left hand star once around — head ladies center — flutter wheel — head boys get in there too — when you get there swing thru — men turn thru — swing corner — promenade.

Comment: One of the many releases of this tune. Good music with nice calling by Dick Houlton. Lots of action, use of all eight flutter wheel on introduction. **Rating:** ☆☆

YOU'LL HAVE SUNSHINE WHERE YOU GO —
Thunderbird 113

Caller: Jim Deeter

Tempo: 130

Synopsis: (Break) Left allemande — do sa do own — left allemande — weave ring — do sa

do — promenade (Figure) One and three promenade halfway — two and four do sa do — star thru — pass thru — swing — left allemande — weave ring — do sa do — promenade.

Comment: Very easy level, tune not difficult to sing. Figure has nothing new to offer in choreography. Callers may have trouble in opening phrase. **Rating:** ☆+

NIGHT COACH — Bogan 1261

Caller: Andy Petrere

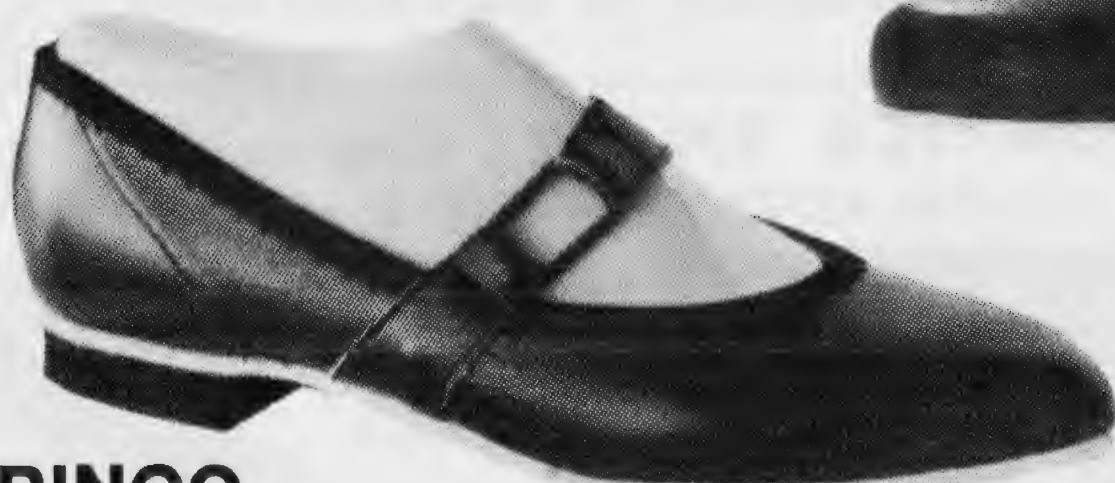
Tempo: 128

Synopsis: (Break) Circle left — men star right once around — allemande left — come back and weave ring — do sa do — promenade (Figure) Heads square thru four hands —

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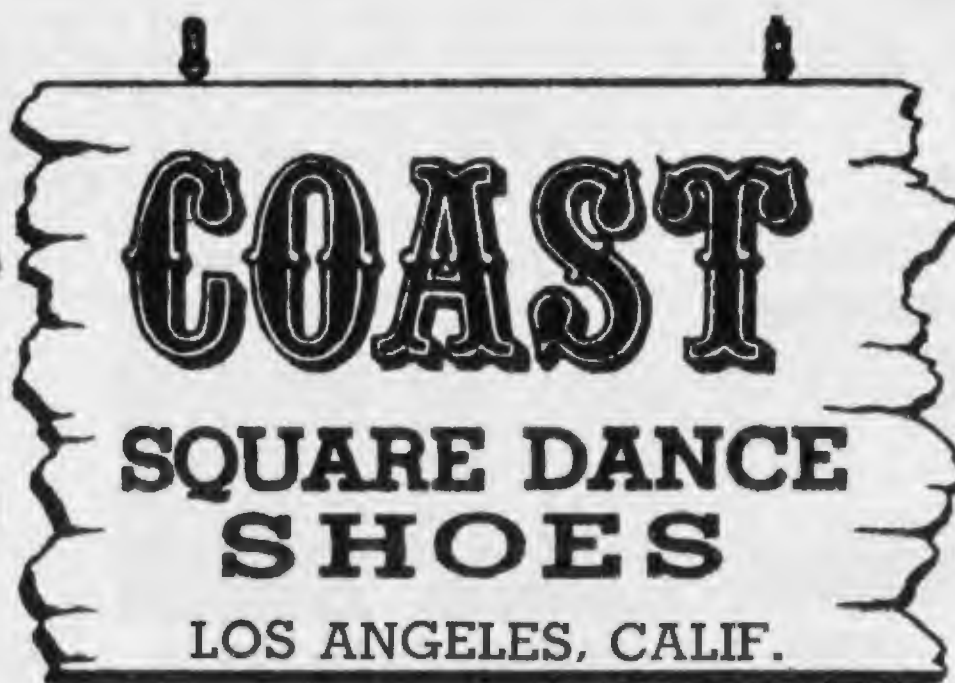
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corner do sa do — single circle to a wave — boys run right — bend the line — square thru three hands — swing corner — promenade.

Comment: Country tune nicely called by Andy. Figure use is satisfactory choreography wise. Tune could become monotonous if caller permits. **Rating:** ☆+

BACK HOME AGAIN — Wild West WW1-22

Caller: Marv Lindner

Tempo: 128

Synopsis: (Break) Join hands circle — left allemande — corner box the gnat — four ladies promenade inside — box the gnat — right and left grand — do sa do — allemande left — promenade (Figure) Four ladies chain across — heads pass thru — cloverleaf — side two

couples curlique — swing corner — allemande left new corner — weave ring — do sa do own — promenade.

Comment: Caller would have little trouble with the tune on this number. Dance figure is adaptable for club use with no problems. Music has nice rhythm. **Rating:** ☆+

THE OLE MAN FROM THE MOUNTAIN — Thunderbird 111

Caller: Bill Volner

Tempo: 130

Synopsis: Complete call printed in Workshop.

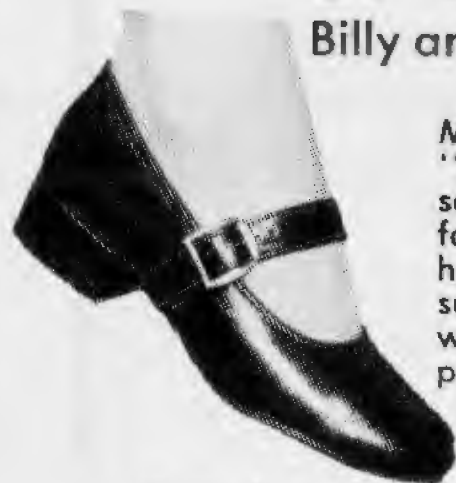
Comment: One of the best records of the many recordings of this tune. Bill does a very acceptable job. Good dance action.

Rating: ☆☆☆

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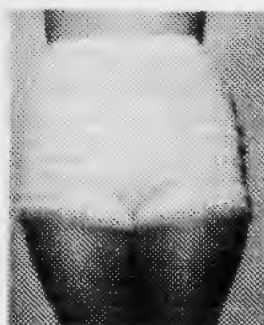
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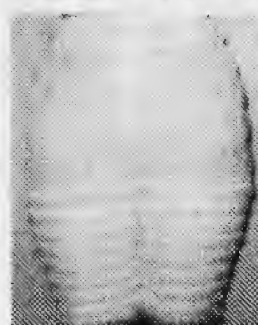
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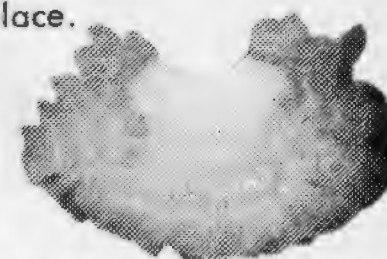
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HOEDOWNS

OLINDA — Wild West WW2-5

Tempo: 132

Music: The Westerners — Bass, Guitar, Drums, Banjo

MICK'S CHICKEN PLUCKIN' — Flip side to Olinda

Tempo: 128

Music: The Westerners — Bass, Guitar, Drums, Banjo

Comment: Unusual use of instruments to obtain a rhythmic response. Callers will either like it or leave it alone altogether. Rating: ☆☆

(**WORLD**, continued from page 31)

evening of round dancing was enjoyed. Dave and Donna Hensmeyer, round dance instructors in Taipei, will use the enthusiasm generated by this workshop to start a new round dance basics class for Chinese and Americans. (Ray and Anne Brown have been round dance instructors in the United States for six years. Ray is a Lt. Colonel in the Air Force currently assigned to Chin Chuan Kang Air Base in Taichung for one year, while Anne and their eight children wait for him in Indiana.)

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New Mexico

The Tri-Vet Twirlers of Roswell celebrated New Year's Eve with a bang up square dance and all members are looking forward to the Hawaiian Luau which will be held May 17. Jack Murray and club caller Jerry Rash will share the mike for this affair.

England

Would you like to square dance in a Palace? Alexandra Palace in London will be the site for this year's European Square Dance Summer Jamboree, July 18, 19, and 20. This is an

annual square dance event attended by all the square dancing countries of Europe. Last year's Jamboree was held in Berlin, Germany. However, whenever you plan to visit England you will find 69 square dance clubs that are actively engaged in dancing all year long.

New Jersey

Steve and Dorothy Musial, General Chairmen for the 26th National Square Dance Convention which will be held in Atlantic City in 1977 recently made a visit to England. While there they met the President and Executive



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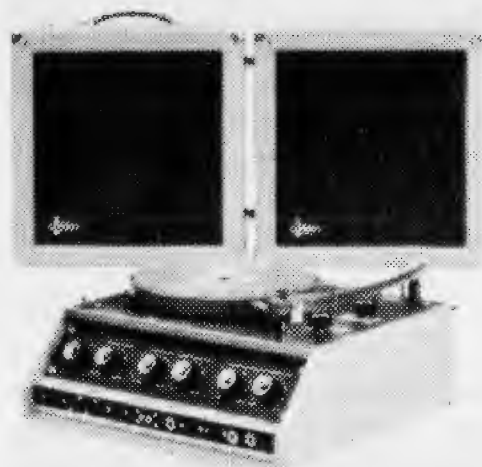
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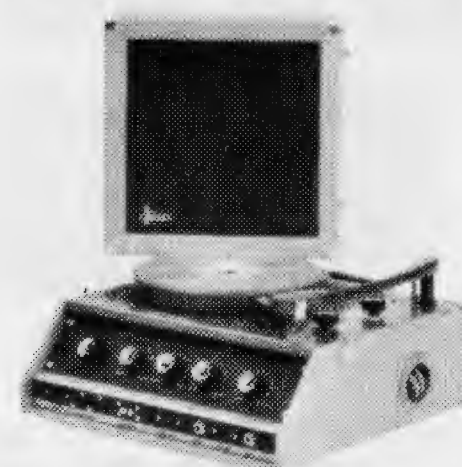




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Board of the British Square Dance Association, the editor of their square dance publication, "Let's Dance," and several square and round dance leaders. Our National Square Dance Conventions were prime topics of conversations and registration forms for the 24th National to be held this June in Kansas City were distributed, as well as colorful flyers stating the highlights of the 26th National.

AN APPEAL

A group of experienced square dancers (enough to start a club) in Kona, on the West

Coast of the Island of Hawaii, would love to be able to square dance regularly and form their own club. There is one drawback — they are in need of a caller-leader. Any interested caller is asked to contact Louis Sisino, P.O. Box 783, Captain Cook, Hawaii 96704.

IN MEMORIAM

Jimmy Lindsay, a caller in the Edmondton, Alberta, Canada, and a Director of the Banff Institute in its infancy, passed away in November. Our sincere condolences to his wife, Helen, and to his many friends in square dancing.

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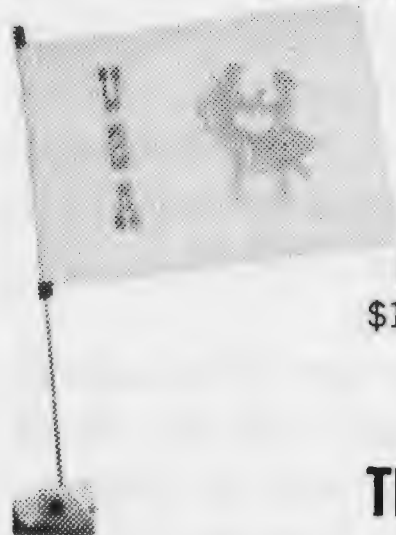
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(48) COUPLE BACKTRACK

Position de départ : l'promenade. On se retourne pour repartir en sens inverse, toujours dans la position promenade, mais ATTENTION : ne pas confondre avec le WHEEL AROUND, qui a le même effet. Dans le BACKTRACK, le couple ne se lâche pas les mains, mais chaque personne TOURNE SUR ELLE-MÊME, les messieurs vers la droite, les dames vers la gauche, les bras effectuant un mouvement de ciseaux.

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Dancing Handbook and translated it into French.

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ABOUT THE 1974 YEARBOOK

Our apologies to those who sent in an order for the 1974 Yearbook after the supply was exhausted. We had only a limited number of copies and were amazed by the response we received. The new 1976 Yearbook is in the works and will be ready this fall.

THE SUBJECT IS TAPING

For many years we have had constant controversy over the use of tape recorders at dances. The following, written by Merl Olds, owner and producer of Hi-Hat Records, presents the view of the recording companies on this subject.

When taping is done with the purpose of duplicating these tapes and selling them to others, the person so-doing is in violation of the counterfeiting laws and can be subject to severe penalties. He is also in violation of copyright infringement.

However, the most common form of taping is by those wanting tapes for their own use to practice the dancing at home. Although this could be interpreted as also in violation of the above laws, it would primarily be a civil case

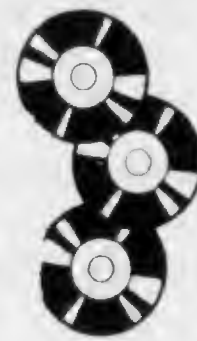
and, of course, no record company would sue for the small amount of damage that could be proven. In this latter instance, we can only appeal for fair play.

Round and Square dance records have very limited sales and "big hits" seldom amount to more than a few thousand copies. Without these records our whole activity would rapidly cease to exist, yet the producers are fighting a battle against ever-increasing costs and a steady drop off in sales and this drop off is directly the result of taping — especially in the round dance records. Both square and round dance records are important to the round dance activity as more than 90% of the new dancers come into the activity from square dance classes and without records these classes would die out. Also, about 50% of the popular round dances are on round dance labels. Could round dancing exist on only "pop" records? They could for a while but with the material shortages fewer of the major labels are re-pressing their older records and trends and styles of records made in the "pop" field are constantly changing. We are even

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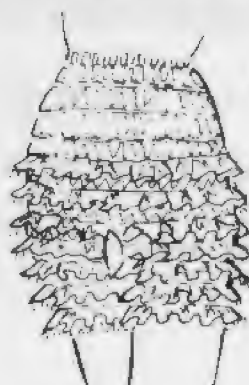
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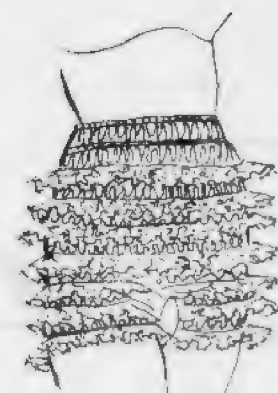


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now entering a period when fewer and fewer of their records are really suitable for dancing.

All the producers of round dance records ask for is to be given a fair break. If the teachers discourage taping at their classes (and when possible have records for sale) we would have no complaint. If only half of the taping now being done was stopped, the sale of round dance records would go up as much as 15% and this increase would more than cover the cost increases experienced recently by the industry.

Let's put the "shoe on the other foot." Round dance teachers are rightfully very upset when they discover someone who has taped their teaching at classes and then used those tapes to teach other people the dances. The person doing it seldom means any harm — they bring several couples into their recreation room and they all practice to the tapes — yet, this is probably cutting out some potential students for the original teacher's class. Give the producers of the records the same consideration you ask for.

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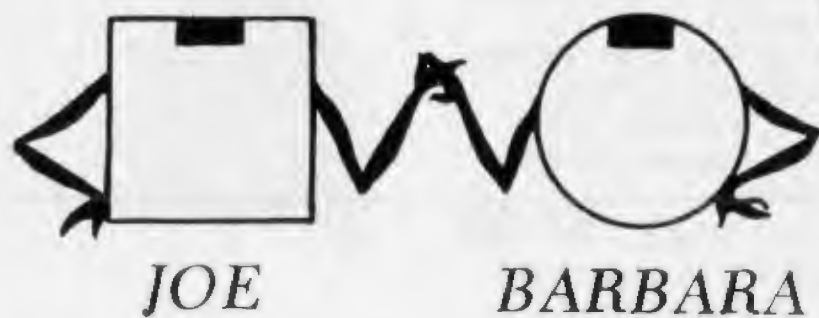
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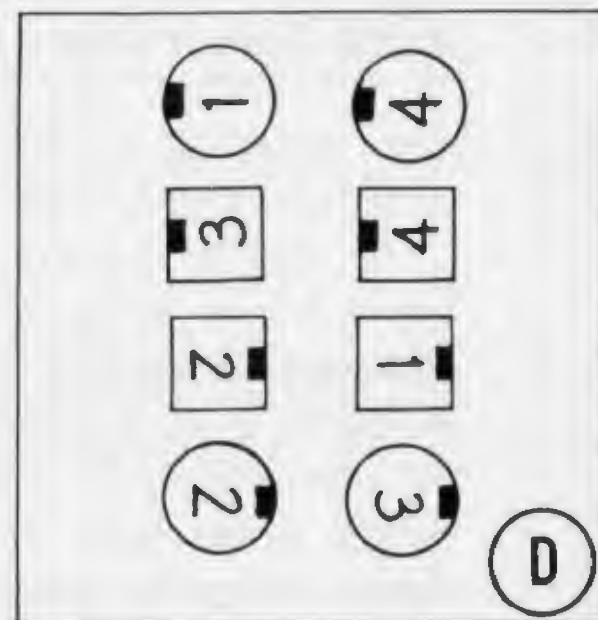
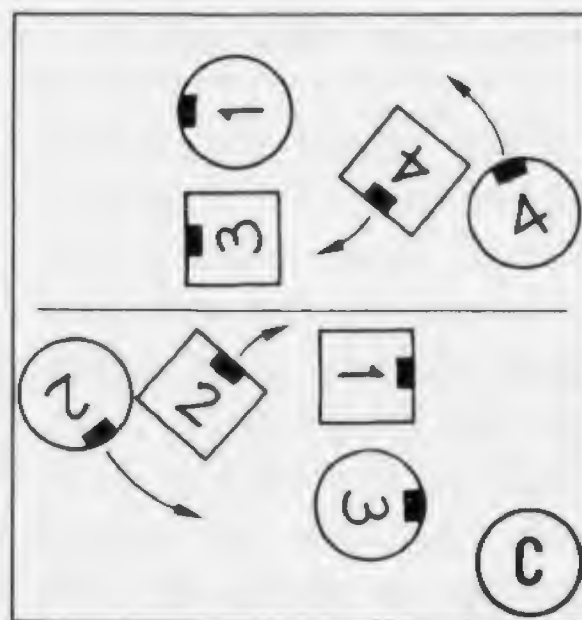
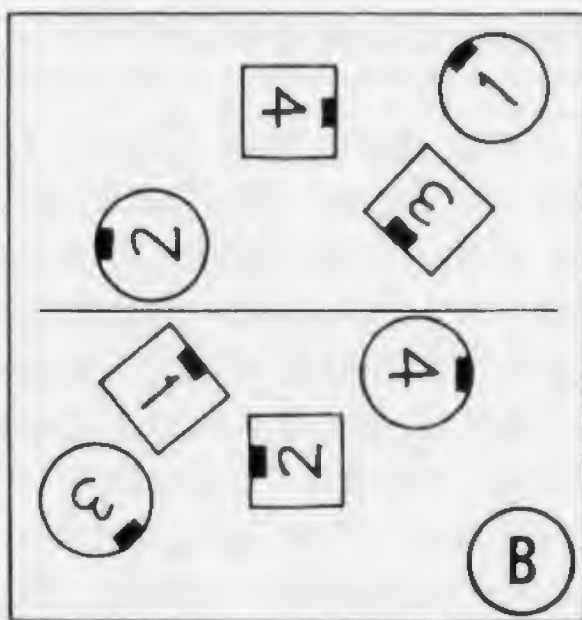
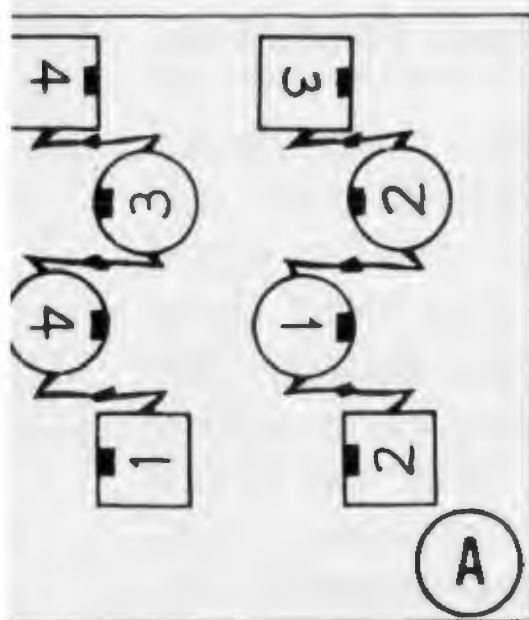
"ADMIRATION/TORRENT" instrumental hoedowns

TAKE A GOOD LOOK

a feature for dancers



From the diagrams on this experimental movement one would think that its title, *Drift Apart*, is a good description of the traffic pattern.



JOE: We've been on a vacation from these pages for the past couple of months but we've been doing a lot of thinking about *what* we dance and *how* we dance.

BARBARA: We've also settled in our minds what we would like to do in the coming months. For one thing, there are a number of the newer movements that we would like to talk over with you. Some are ones that we like and some are ones that have typical problems that we feel need to be cleared up, not only with those of you who, like us, are dancers, but with those who write the new creations that we are supposed to dance.

JOE: We'd also like to go over some of the existing basics and discuss some of the common "trouble spots" with you.

BARBARA: Right now our target is a new movement we've been workshopping called *Drift Apart*, and to get into it we're going to give you the description. "From parallel ocean waves, the ends split circulate two positions. The centers who are facing in circulate one position and cross run, centers facing out cross run and circulate one position."

JOE: While its name tells you little about what to expect, the figure is one of those memory exercises that Barbara and I enjoy doing, particularly if the caller will guide us a bit with

a few simple cues. The movement starts from two parallel ocean waves (A) and because it has different directions for those in the centers and those on the ends it's a good idea to learn both parts, whether you are a man or a lady.

BARBARA: Taking the part of those on the outside first, we've had a line drawn across the center of the second and third pictures to help you remember that in a split circulate each of the dancers involved will do his double circulate in his half of the square. In this movement those on the outside will move forward in a split circulate, two positions.

JOE: At the same times those in the centers, in this case the ladies, will do a cross run if they're facing out (B) and then circulate one position (C). Or, if they're facing in they will first circulate one position (B) and then do a cross run (C).

BARBARA: The end result is two parallel two-faced lines (D). We were cautioned by our caller to be precise in our movements while doing this figure since everyone is moving at the same time with some going in opposite directions. He stressed particularly that those doing the cross run should stay on the outside and go to the ends of the lines. And there you have it. Not the toughest figure in the world but it does keep you on your toes.

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never attended should give it a try! To qualify for membership in the Overseas Dancer Association, one must have belonged to and danced with an Overseas club. Alaska, Hawaii, and Puerto Rico also qualifies one for membership. The Welcome Dance at the Convention Center on Wednesday, August 6, will be open to local dancers and the public. There are camping facilities at the Stardust Camperland and other nearby sites. If you'd like further information write to Lynn and Millie Mixer, P. O. Box 365, Caliente, Nevada 89008.

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HOW WE DANCE

ROLLAWAY with a HALF SASHAY and the regular HALF SASHAY

THERE IS A DIFFERENCE, you know, between the two calls featured on these pages. One is called Rollaway with a Half Sashay (Basic 42) and the other, Sashay Partners halfway 'round, is frequently called Half Sashay. Today in contemporary square dancing we most

frequently do the Rollaway although the non-turning Half Sashay is the forerunner of the pair. Let's look at the two movements so that you will know the difference when each of them is called.

Taking the Rollaway first, we start with a couple standing side by side, inside hands joined (1). The man moves to his right in two short side-close steps. At the same time the lady's action begins as she folds in front of the man (2) and, as she faces him (3), the two change the hands being held (4) so that during the entire action the lady has the support of her partner (5). The lady continues the roll and the movement is completed (in four steps). The lady is once again standing beside her partner (6), the two having changed sides but remain in the same facing direction.

During this entire movement the man's





hands are held, palms up, as a means of security for the lady. At no time does the man attempt to force the lady's turning action. He can offer assistance by simply having the supporting hands ready. When practicing this, try taking one step to each beat of the music and avoid rushing.

How many times have you done that Roll-away movement when being told by the caller to do a Half Sashay? The original Half Sashay is a non-turning movement and at one time was a part of a very popular two couple, single visiting dance. We start with the same couple (1). As the call "First couple do a Half Sashay" is given by the caller, the hands are dropped. The lady steps slightly forward as her partner steps slightly back (7). Without turning, the man walks or side-steps behind the lady and to his right (8) as the lady walks or side-steps to her left. Having cleared

each other, the man steps slightly forward and the lady back until they are once again side by side (9).

The follow-up movement to this was the Re-Sashay, which simply meant that the two dancers (9) retraced their step, with the lady stepping forward and the man backward (10). The lady moves to her right as the man moves to his left (11) until the dancers have cleared each other once again and have moved to stand side by side (12).

While there are a number of "sound-alikes" in square dancing, the knowledgeable dancer will know what movement to do to each specific call.



CALLERS' SCHOOL SCHOLARSHIPS

A limited number of scholarships, aimed to provide a caller training program experience for aspiring callers who might not be able to afford such a course, is once again being provided by The Sets in Order American Square Dance Society. Write to this publication, include your picture, and tell us something about why you want to learn to call, your experience in square dancing, and anything else that you feel might lend significance to your application. Winners of this year's awards will be announced in a coming issue.

A NATIONAL FOLK DANCE

For some time a group of dedicated dancers have been working hard to have the American Square Dance designated by Congress to be the National American Folk Dance. Now seems to be an ideal time for all dancers to make a concerted effort to bring this about. We have a new Congress, the Bicentennial Congress, and we also have a 325 year old American Folk Dance. It's time to "put it all together" if this campaign is to be successful.

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behind the campaign, contact his or her representative in Congress and get a commitment to support the Resolutions (H. J. RES. 188, Michigan; H. J. RES. 439, Washington; H. J. RES. 555, California) which have been submitted to the House, there's a good chance that the objective will be realized. Your Congressman will have received a copy of these Resolutions from the 93rd Congress of 1973-74.

As a means of raising funds to support this campaign, a National American Square Dance Badge has been designed which sells for

\$1.00. Square dancers from Connecticut to Guam are already wearing these badges and those who do not have one are urged to send in an order to Square Dancer, Inc., P. O. Box 5775, San Jose, California 95125.

It's *our dance, your dance*, so get on the bandwagon. The help and support of every dancer is needed — NOW!

IN MEMORIAM

Frank Albert, Santa Monica, California
Walter B. Gafford, Bradenton, Florida, formerly of Yucaipa, California



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fashion feature



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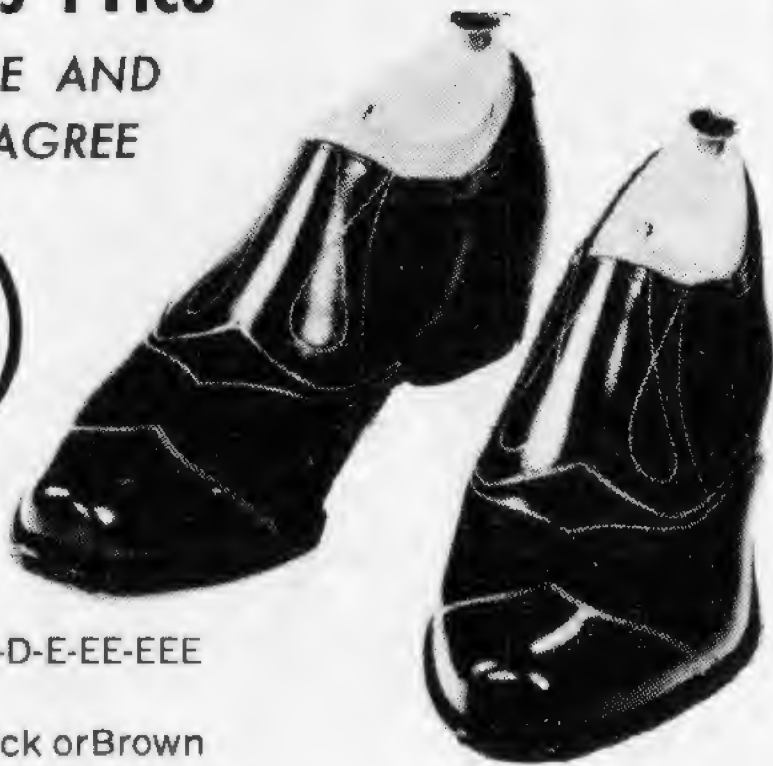


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